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AUGUST 28, 1978

Per Rm C

NEW YORK

Forties Glamour Makes a Comeback

Special Fashion Preview

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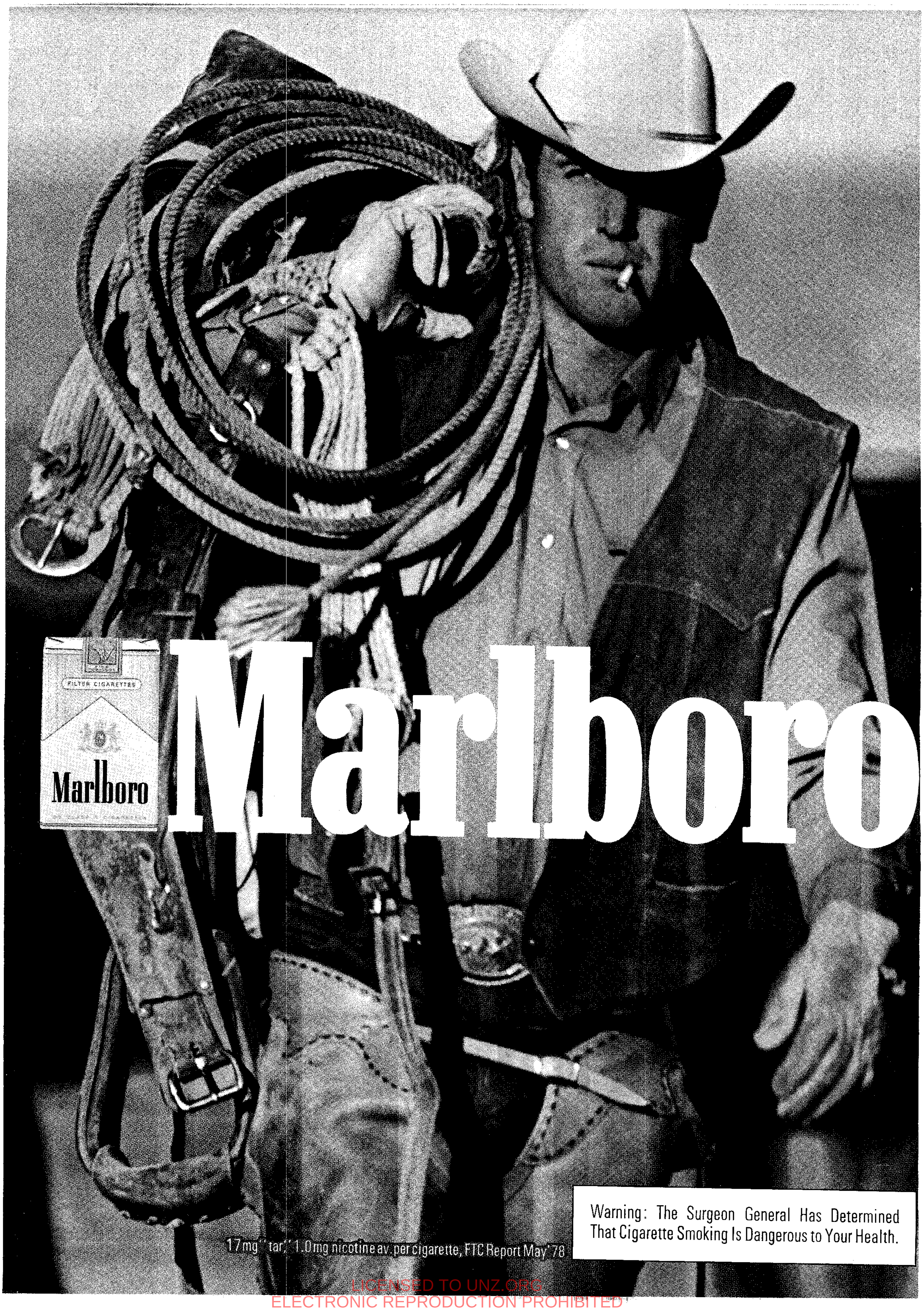

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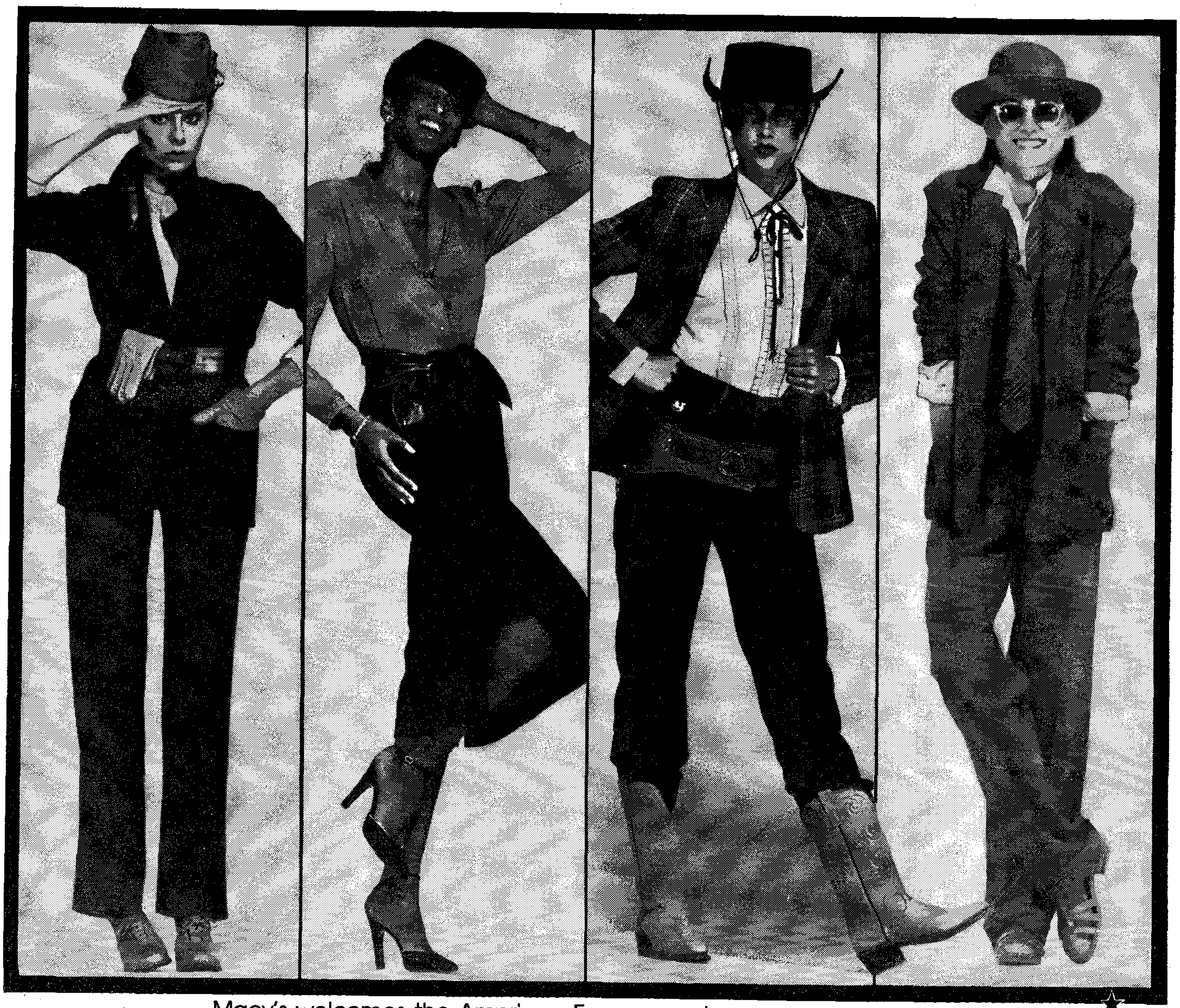

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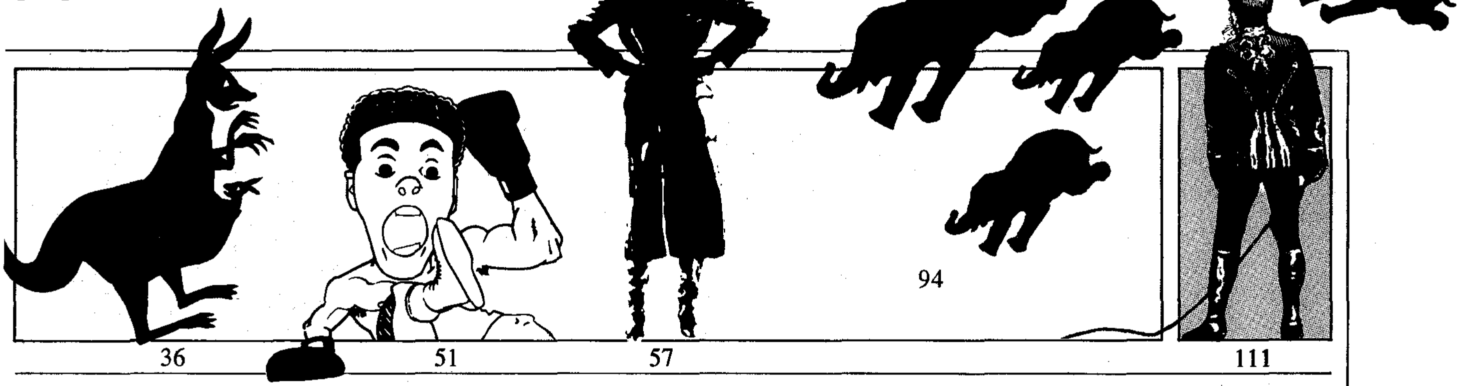

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Cover: Photographed by Paul Hyman; hair and makeup by Martin Downey.

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see-thru tunic, tight pants-that's naughty, but nice

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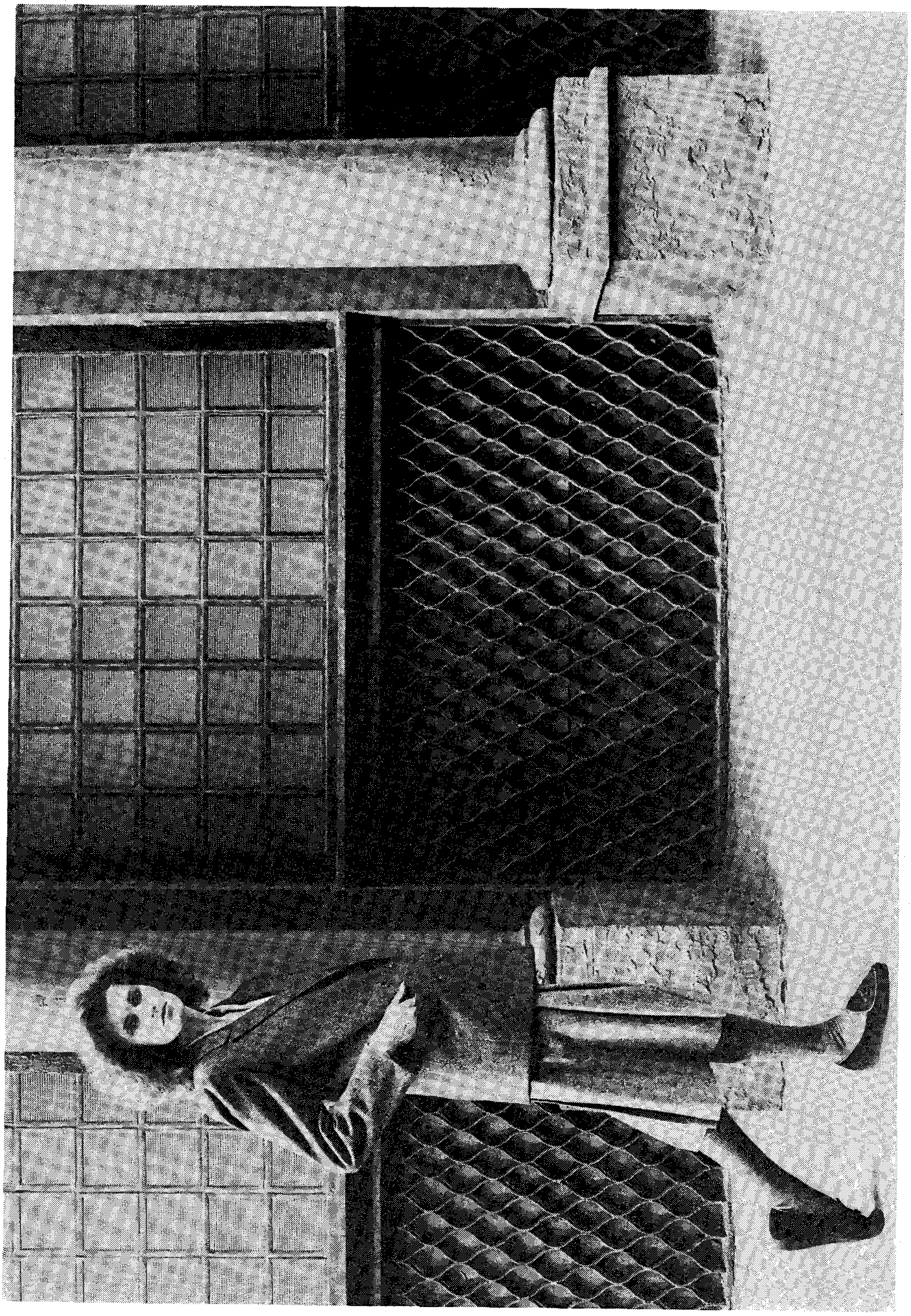

Saks Fifth Avenue

the arthur richards woman

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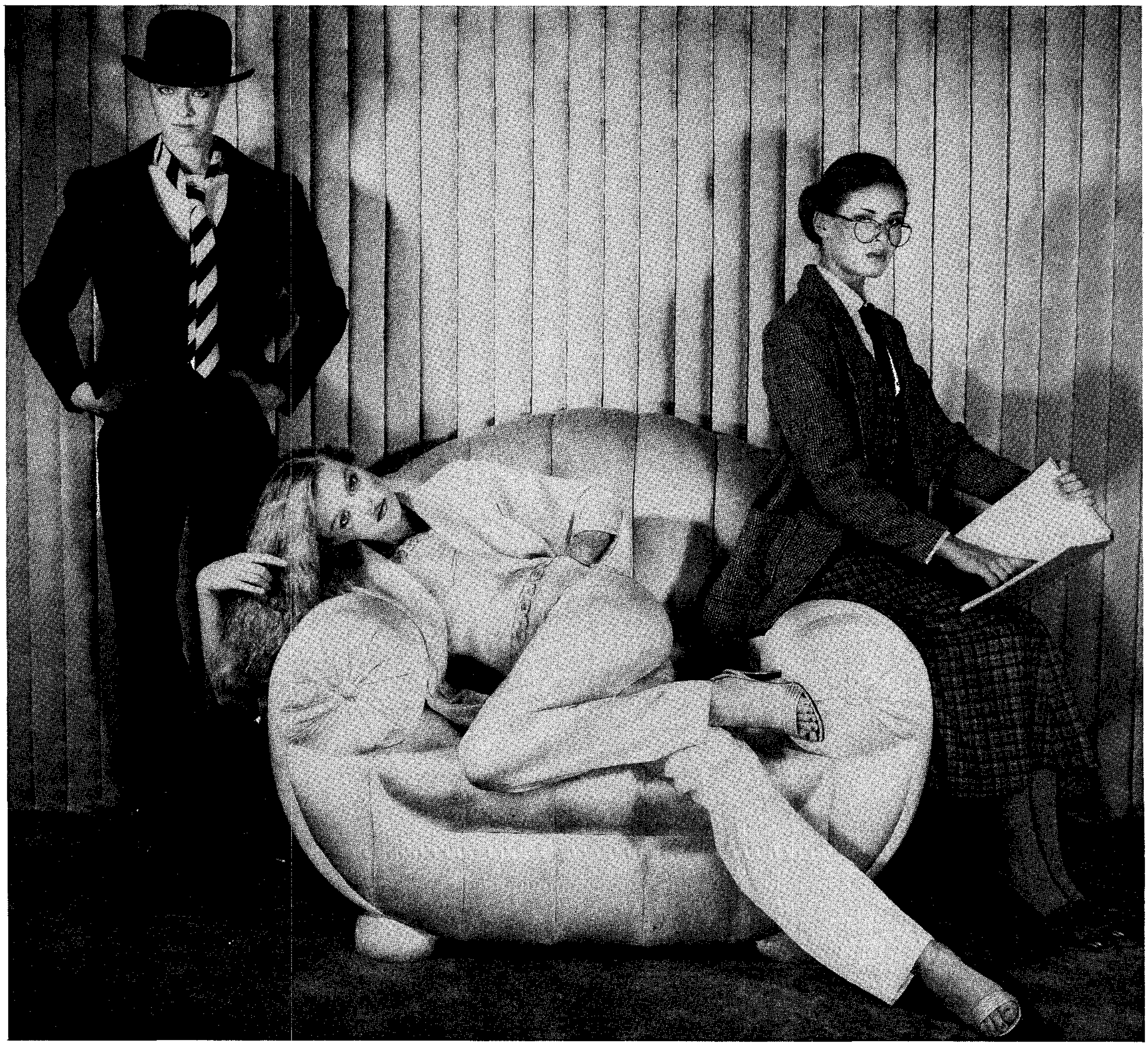
question: how far is it from buckingham palace to bloomingdale's? answer: just one bus stop...it's an express... direct from london, here in the 13 colonies, it's ours alone!



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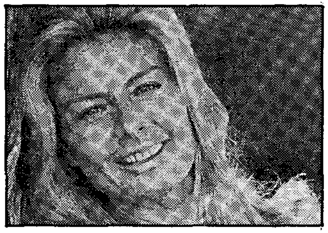
INTELLIGENCER

Ford's Ex Gets Away From It All


Cristina: Divorce dragging on.

The lovely Cristina Ford just flew off to Italy to be with her mother and to get away from all the strife surrounding her divorce action against husband Henry Ford II. "The case drags on and on," complained Cristina. "Maybe it will be over before I'm dead."

The legal wrangling is also keeping her from doing any work on the book she wants to write about her life. "I hope I'll get it done before I die," she said. "Now I'm just writing down my memories." One of those memories, we hear, is of the day just before Christmas in 1975 when Cristina emerged from her Grosse Pointe mansion to find Henry sitting on the steps, his bags around him. "I'm leaving you," he allegedly said, "for Kathleen [DuRoss]. She can handle six guys at once and you can't handle one." We'll know if that story's true when Cristina finally gets time to write her book.

Goodman's Face Gives Game Away

That new porno palace on 53rd Street (the one that makes Walter Wriston wince every time he looks out his Citicorp window) just had its most distinguished visitor. State Senator Roy Goodman and his P.R. man, Bernie Bennett, slipped in to case the joint the other afternoon. After all, it's in Roy's district and he's getting lots of complaints about it. Roy signed in as "John Doe" and was trying to look as inconspicuous as a tall, rich, and well-known politician can when a scantily dressed waitress approached his table. "I know you, you're someone famous," she said. "Aren't you a movie star?" Goodman denied he was. Then the waitress hit on it. "I saw you at Brown's Hotel when you were campaigning for mayor." As Goodman, his cover blown, beat a hasty retreat, the waitress called after him that she'd like to help in his current campaign.

And what did the senator think of his day in a porn parlor? "After the fact-finding mission," Goodman told us, "I decided that the presence of a pornographic complex opposite one of the city's finest new office buildings is a gross inconsistency. My inspection tour was part of a study my office is conducting on how to stop the spread of pornography."

GOP Case Goes to Grand Jury

The affair of William Slocum gets more interesting by the day. Slocum, who served as chauffeur-bodyguard to Republican gubernatorial candidate Perry Duryea until he was fired in 1974, has been arrested and charged with trying to extort a $25,000-a-year job from the state Republican party. If he didn't get the no-show job, Slocum allegedly told party chairman Bernie Kilbourn, he would reveal matters "of a criminal nature" concerning a high-ranking Republican seeking statewide office. Kilbourn promptly called in the State Police, a room was bugged, and Slocum allegedly made the same threat again while a tape recorder rolled. He was arrested and two pistols were allegedly found in his possession.

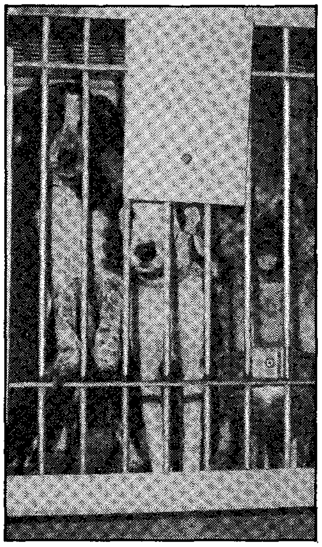
The Republicans are trying to play all this down. "We have nothing to hide," one high Republican tells us. But that's not the end of the matter. Albany County District Attorney Sol Greenberg has now put the whole matter before a grand jury. We asked Greenberg if it was normal to have grand-jury hearings in what would appear to be a simple matter of attempted extortion. "We're not as clogged up up here as you are in the city," said the D.A. "Among other things, we want to know what this man claims to have known about 'criminal' actions by anyone. We've got the time to fish around in the whole affair."

Greenberg would not confirm it, but we have learned that (to no one's surprise) the man Slocum claimed to have the goods on was Duryea, who all along has said he expected this election to be a particularly dirty one.

U.S. Open to Be Tight Squeeze

There may be more than nostalgia absent when the U.S. Open is played at its new venue in Flushing, starting August 29. City Hall sources claim that the builders have skimped on the seats and that tennis patrons will be very angry (and uncomfortable) when they try to squeeze into their places. "It won't be the suspense keeping them on the edge of their seats," our source says.

Go Away, Little Sheba


Unwanted: Dogs at ASPCA.

Pedestrians are walking happy since the passage of Public Law 1310 on August 1, but the command to scoop or risk a $25 fine has meant hard times for man's best friend. According to Caroline Thompson, press officer at the ASPCA, more than 200 dogs are being brought in each day for "adoption"—which means the gas chamber for 90 percent of them. "People come in and tell us they can't be bothered picking up after their dogs. Some of them even bring their kids along, and the kids are in tears. It's making me so upset I don't think I can work here anymore." Miss Thompson also said there is no way of knowing how many dogs are simply abandoned, to die of accidents or starvation, or to add to the city's estimated population of 400,000 strays.

Meanwhile, some people are profiting from the new mandate. Mrs. Patrecia Peil, at Petti-Paws, "the city's only registered and bonded dog-walking company," says she's been inundated with calls for the past three weeks and plans to expand her business. She emphasizes that she has not raised her fees—and a good thing too. The current charge is $30 in advance for walking a small dog once a day, Monday through Friday, doggy bags to be supplied by the customer.

Pet-store owners around town say that business is still good, but a shift to smaller breeds seems to be in the wind. We hear of increased interest in Lhasa apsos, poodles, dachshunds, Pekingese, and—inevitably—Shih Tzus.

BY NEAL TRAVIS

Photos: top left, Pictorial Parade; bottom right, Stephanie L. Marcus

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Bellamy Studies Mayoral Role

With Ed Koch in Paris, who's minding the city? Well, the mayor has designated David Brown as acting mayor, but City Council President Carol Bellamy isn't sure he's able to do that. "The city charter is, as usual, quite unclear on this," says Bellamy. "When the mayor is away for any length of time, the charter suggests the council president succeeds to his powers. Our staffs have talked about it, about what would happen in the event of a long absence or incapacity. It's something that will have to be sorted out. And I can't recall that the term 'acting mayor' occurs anywhere in the charter. The whole thing needs some study."

Hamptons Stop for Jerry Brown

In the Hamptons, they judge you on who your houseguests are, so it's some sort of coup for Andy Stein, Manhattan's borough president, that he's got Governor Jerry Brown sleeping over on August 26. The Californian, after attending the Governors' Conference in Boston, will be flown to the Stein family's Southampton estate. Brown's steady date, Linda Ronstadt, is likely to join him there. On Sunday he'll be the star of a $100-a-couple party to raise funds for his re-election bid. "I'm pleased to be his host," says Stein. "I like his style." It should be one of the most interesting political soirées of the season, with the chance to assess the enigmatic Brown, already running hard for the White House.

Linda, Jerry: Summer stumping.

Lachman Will Sparks Battle

Charles Lachman, co-founder of Revlon, died the other day in Manhattan, and already a battle royal is shaping up over his $30-million-odd estate. "Darling, everyone's preparing for a really big fight," Rita, his third wife, told us. "I'm sure I've been cut out of it thanks to *that* woman [Lachman's fourth wife, Jaquine], but I'm going to fight for my rights and those of my daughter."

According to Rita, who this year went to court unsuccessfully trying to prove that Lachman was incompetent and that Jaquine was "trying to do him in," it was only to be expected that Lachman would die. "They were married a week after his eightieth birthday, darling. They didn't have a honeymoon. He was too busy having his fourth pacemaker installed. Then she insisted on traveling everywhere. Poor Charles just wasn't up to it." Rita says a new will was drawn up just seven weeks ago. "And they used her law firm instead of the one he had used for the past 45 years."

While Rita huddles with her lawyers, she's also busy in other directions. "Scott Meredith just took me on as a client, darling, and since Charles's death we've been besieged with inquiries about my book. I now feel I can write it all, the whole dramatic sweep of my life." And she's also busy decorating her new apartment, high above Fifth Avenue. "Darling, by the time I'm finished the place will be drop-dead chic."

Rita: Frozen out by widow.

Some Film Gossip You've Missed

All those people who thought that superagent Sue Mengers would be hurt by her defense of David Begelman were wrong. Sue's agency, ICM, is about to announce that she's being promoted to a full partnership, worth $400,000 a year plus a percentage. . . . Nico Mastorakis, coming off his *The Greek Tycoon,* is rushing out a film called *Champagne on Ice,* which is all about a Greek shipping heiress who marries a Soviet civil servant. Poor Christina Onassis. She hasn't even recovered from Mastorakis's first effort yet. . . . After Joe Bottoms and Elizabeth Taylor finished *Return Engagement* they went off for three days together in Santa Barbara. All the nasty gossips read things into their little holiday, but now we learn that Liz was really playing matchmaker. Young Joe and Liz's daughter, Liza Todd, have now got a thing going. . . . Despite the awful reviews, Robert Stigwood will come out of *Sgt. Pepper* with a little profit. It grossed $7 million in its first three weeks, which isn't great (*Grease,* in three times as many theaters, made $60 million in its first 26 days) but which indicates that it will gross the $30 million needed to break even. The pic's doing better on the West Coast than the East and the album's selling well all over. . . . That was Claudia Weill, director of the fine new film *Girl Friends,* standing in Times Square handing out flyers for the picture. . . . ABC will carry the TV spinoff of *National Lampoon's Animal House.* The movie cost only $2-million, has already grossed $10 million, and is going to be the most successful comedy Universal ever made. . . . Michael Douglas will be in town next week to start his new one, *Power.* Douglas will produce and star in it, opposite Susan Anspach. It's all about a runner trying to get back in shape for the Olympics. With 36 million joggers out there, Douglas figures he has a captive audience. . . . In what sounds like a throwback to the old studio-contract days, Columbia Pictures is launching a "Talent Development Workshop." Selected actors will attend a twelve-week course conducted by Joshua Shelley and a faculty which includes Steven Spielberg, Martin Ritt, and Arthur Hiller. . . . Marlon Brando just called Alex Haley and asked if he could be in *Roots: The Next Generation.* Haley's now running around trying to find him a role in the $16-million, twelve-hour production. . . . Fred Silverman has a new policy about not giving out rating information unless someone specifically asks for it. How NBC wishes someone would ask about *America, Alive!* The first week its ratings were widely reported as awful, but now it's starting to move up. The newspaper strike is probably helping the show.

Photos: top left, Chuck Pulin; top right, Pictorial Parade

News You Probably Missed

By Daniel Lewis

Reading newspapers is just another habit, Marshall McLuhan is supposed to have said, very much like slipping into the daily bath. This does not work the other way around—reading baths is not very much like slipping into the *Daily News*—but newsprint junkies were trying just about anything else to cut the pain of *News-Times-Post* withdrawal. There was the suburban maintenance program, in which papers such as *Newsday* and the *Record* printed extra copies for commuters who, for once, counted themselves lucky to live on Long Island or in North Jersey. The Spanish three-step, which requires finding a copy of *El Diario*, making friends with a Puerto Rican, and getting him to read it to you. Radio and TV for headlines, of course, but let's face it: You can't very well carry Chuck Scarborough onto the IRT and fold him in fourths.

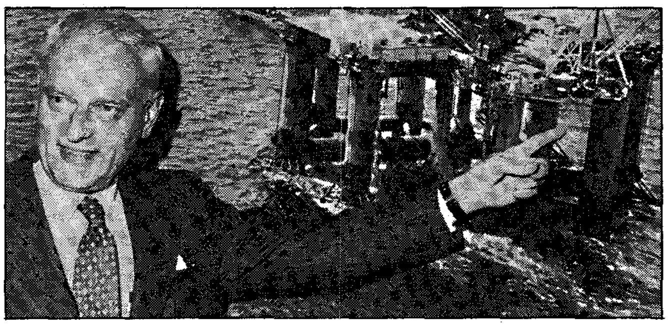
And even with these and other strike stopgaps, how can you be sure you haven't missed something? You can't, which is why you may need the following digest of last week's news in and around New York City.

WALL STREET AND BEYOND

Texaco reported "very encouraging" deposits of natural gas in a well 100 miles off the Jersey coast—the most hopeful sign so far that the multi-corporate gamble on the Baltimore Canyon might yet pay off. Potentially even more significant was confirmation that Princeton University physicists had achieved the ultra-high temperatures (60 million degrees centigrade) needed for a sustained nuclear-fusion reaction—a breakthrough toward development of a reactor that would produce more energy than it consumed.

The trouble is that commercial production from the offshore wells might be ten years away, and putting the Princeton achievement to workaday use could take much longer than that. So neither announcement had much effect on the U.S. dollar, which has been nose-diving partly because of energy-related trade deficits. In fact, the dollar fell farther and was worth fewer yen, francs, marks, and guilders than ever.

This is bad for Americans who want to buy anything in Europe or Japan. It is good for foreigners, who seemingly want to buy everything in the United States. One deal in the works: sale of the State Bank of Long Island, a nice little institution with assets of $44 million, to an Asian group, Pacific Investors.


They struck gas: *Texaco confirms find off New Jersey coast.*

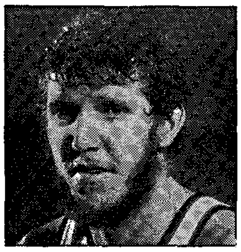
Holding forth: *Running mate Cuomo blowing Carey's horn.*

IS ANYBODY LISTENING?

With the state primary three weeks away, politicians can't slump into despair over a newspaper strike. The less press you've got, the more press conferences you need. And Governor Carey's running mate, Mario Cuomo, made the most of one in the city. He issued a 38-page list of the Carey administration's "accomplishments": tax cuts, economic development, and such. He invited Perry B. Duryea and the rest of the Republican slate to match it if they could, which he said they couldn't, which is not what Duryea said. And he took a few shots at Lieutenant Governor Mary Anne Krupsak, Carey's challenger for the nomination, who also campaigned in the city as the non-aloof, caring alternative. The governor, according to Cuomo, has made one big mistake: "He should have spent the past three years blowing his own horn." Imagine if the *Times* had been around to print texts of all these.

FISCAL FOLLIES CONTINUED

Trustees of the Police Pension Fund voted 8 to 4 to buy $105 million of city bonds, another step toward fulfillment of Felix Rohatyn's grand plan for financial sanity. Then the City Council Finance Committee approved paying cost-of-living adjustments (COLA's) to city employees on September 1—a total of $84.7 million owed for the last nine months of the fiscal year that ended in June. Next the Finance Committee okayed the transfer of $241-million to a miscellaneous fund for payment of the COLA's for the *new* fiscal year, plus lump-sum bonuses. But meanwhile, the four trustees on the losing end of the pension-fund vote sued in State Supreme Court, seeking to make the other trustees justify the bond purchase. Perhaps it will make things clearer to note that the four losers are the Patrolmen's Benevolent Association's board members. Perhaps not.

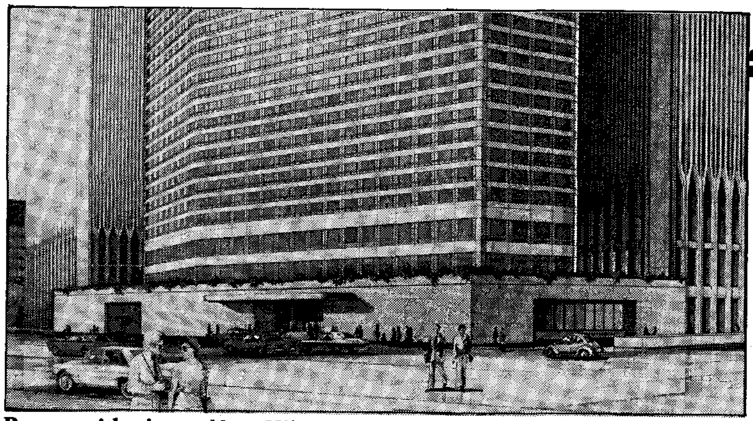

Moving on up: *Bill Walton switches to Golden State Warriors.*

Meanwhile, contract negotiations with the city's firefighters union were still getting nowhere, and the firefighters began sending their own "monitors" to fires. They contend that austerity has made the department dangerously short-handed and has led to delays in response to alarms.

SEZ WHO?

This magazine recently characterized the New York City Council as a bunch of do-littles. So it's only fair to report that last week, for the first time anyone could remember, the council disagreed with the mayor on nominations. Robert C. Weaver and Jacob B. Ward, who had been criticized by some militant tenants' groups, were rejected for re-appointment to the Conciliation and Appeals Board. Council Majority Leader Thomas Cuite was not in his chair. Edward Sadowsky, filling in for him, realized during the roll call

Photos: UPI, Fred McDarrah


Rooms with views: *New Hilton announced for World Trade Center area.*

that he was coming out one vote short of approval, but it was too late to lay the matter over. How's that for decisive action?

HIGH POST

Bill Walton talked to the Knicks and he talked to the 76ers, but finally decided he'd rather play basketball with the Golden State Warriors than anyone else. His agents said the former UCLA center had been swayed by good vibrations from Al Attles, the Warriors coach, and Franklin Mieuli, their owner, and by a desire to stay on the West Coast. But definitely not with the Portland Trail Blazers, his current team. The Blazers are giving him a hard time about leaving.

HILTON SOUTH

The last hotel to open its doors in the Wall Street area was the Astor House, in 1836. The next one, announced last week with all the fanfare the city could muster, will get under way this fall: a 22-story, 829-room Hilton, at Liberty and West, with a great view of the harbor. The architects are Skidmore, Owings and Merrill, which means lots of steel and glass, and the cost is estimated at $56 million. Success seems inevitable, since there's no other place close to the World Trade Center that's fit to sleep in.

MAYBE NEXT YEAR

The Yankees were playing decent ball, but decent ball isn't good enough the way things are going. They split four games with Baltimore before moving into a series with Oakland (winning the first), and as Baltimore pitcher Don Stanhouse observed, "The only one who gained ground was the concessionaire." At the end of that set, the Yankees trailed Boston by eight games. It's all very well to say the Red Sox are only human, but that has not been conclusively demonstrated.

The Mets, of course, were still waging a desperate struggle for sole possession of last place in their National League division.

CHANGE AT BROOKLYN

Harold L. Fisher, chairman of the Metropolitan Transportation Authority, unveiled plans for a $20-million rehabilitation of the Long Island Rail Road terminal in Brooklyn. The idea, he said, is to revitalize the Flatbush Avenue neighborhood and provide a "comfortable transportation center that is deserving of LIRR passengers who work in Brooklyn and lower Manhattan." The LIRR's skeptical passenger-critics said they hoped to see it happen in this lifetime.

CRIME, RANDOM

The police had no record of recent racial trouble in the Gravesend Park section of Brooklyn and could find "no apparent cause" for what happened one day last week. Five black and Hispanic residents were jumped by twenty white youths and beaten with baseball bats, and all of them suffered fractures of the face or arms. One of the victims was George Young, a 29-year-old mail carrier, who had stopped to talk with the four younger people.

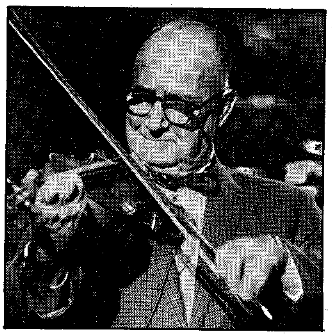
On a different plane, two employees of the State Motor Vehicles Department in Brooklyn were indicted on charges of fixing traffic tickets and pocketing about $50,000 in fines.

Croatian nationalists in New York want the world to do something about a countryman, Steve Bilandzich, who they say will be extradited from Germany to Yugoslavia for the purpose of being killed. To make their point, they planted two dynamite bombs: One, in a locker at Grand Central Terminal, was not armed to go off; the other, at the United Nations Library, was armed to detonate but, for some reason, didn't.

Why would a wino want a relic of Saint Elizabeth Seton? Why would Our Lady of the Rosary Church want a bottle of cheap wine? The answer to the second question is that the church did *not* want a bottle of cheap wine; that's what was left in place of the relic, on a pedestal near the altar of the church in lower Manhattan. Police said that although Saint Elizabeth Seton was the first native American canonized by the Roman Catholic Church, the solen relic—a bone, actually—was worth virtually nothing to anyone outside the church.

DEADLY WEATHER

Hot and humid wasn't the worst of it. Rain damage on Staten Island was heavy enough to prompt requests for disaster aid. A welterweight tornado struck an industrial park in Plainview, Long Island. One man drowned in Huntington Station. His name was Edward Kirsner; he had driven his car onto a severely flooded section of Route 110, under a railroad trestle, and his body was recovered three hours later.


Swinging strings: *Jazz violinist Joe Venuti died at age 73.*

OBITUARIES

Joe Venuti, the master jazz violinist who had a devoted following at Michael's Pub in New York and other clubs around the country, died in Seattle at the age of 73. Venuti had played his swinging style of jazz for nearly 60 years, with the guitarist Eddie Lang in the 1920s, and later with his own band and as an MGM studio musician. His "re-discovery" in 1968 put him back on the road, and he had worked steadily ever since, until two months ago.

Joseph M. Conroy, 83, a former administrative justice of the State Supreme Court in Jamaica, Queens, died at his home in Jamaica Estates. He had served as a supreme-court justice from 1950 until 1970, and his reputation among lawyers was one of absolute fairness.

The City Politic/Arthur Greenspan

THERE, THERE, BOYS— DON'T FIGHT

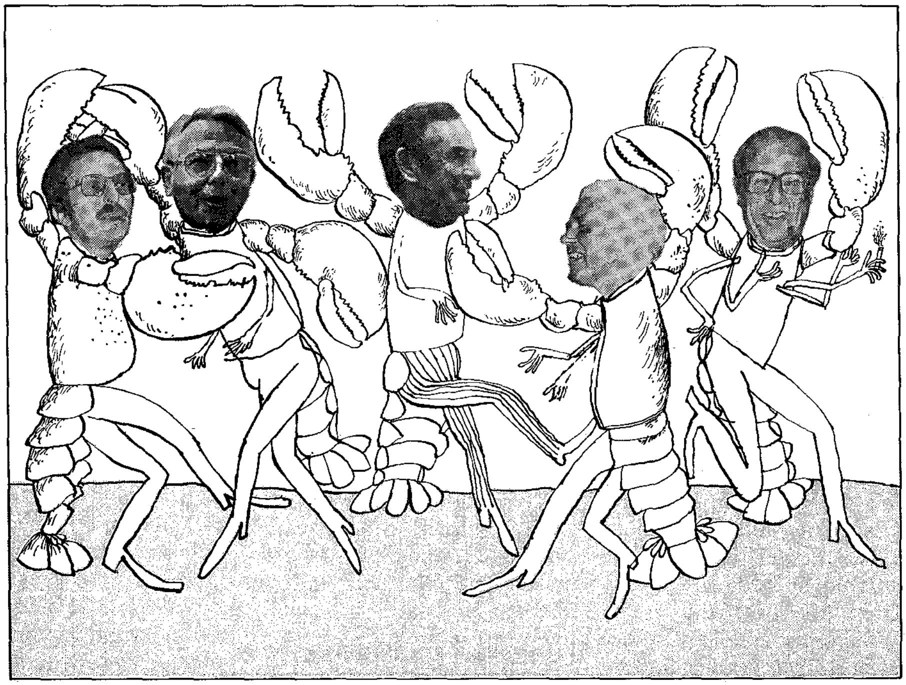


Illustration by Jo Teodorescu

Politics of Squabble

Will you, won't you, will you,
won't you, will you join the dance?
—Lewis Carroll,
"The Lobster Quadrille,"
Alice in Wonderland

Perry B. Duryea's campaign button has a red lobster rampant on a white field. No name. Everybody knows Perry is the lobsterman from Montauk, out on the far tip of Long Island. And everybody knows that he is the Republican candidate for governor, the man whose erect carriage and gleaming silver hair bring folks to remark that he truly "looks like a governor." Except when he appears with Warren Anderson.

Warren Anderson's campaign button was dark blue, with the name "Andy" in white letters. That's how he's known in Binghamton and in the dim halls of the gingerbread Capitol in Albany, where as Senate majority leader he is the state's most powerful Republican. Silver-haired Andy wanted to be governor also, but he couldn't raise enough money to wage a vigorous primary fight against Perry. So he backed away and now comes out fighting when he appears with Duryea.

Hugh Carey *is* governor, and he wants the job for another four years. His hair was jet black when he was elected in 1974, but he has let it go gray naturally. His campaign button has his face superimposed on a clever graphic design of the state. What it should show is the Legislature as a battleground over which the race for governor is being fought. That battle is so much like *Alice in Wonderland* that the governor was moved to remark recently, in astonishment: "It's almost as though we didn't live in the same state."

In theory, Carey, Anderson, and Duryea (who is the Assembly minority leader) should all be concerned about legislation for the public good. But for months now, this strange quadrille has been danced in Albany over the $93-million supplemental budget, and no resolution of the standoff is in sight. At least not before the September 12 Democratic primary.

A quadrille, for those who haven't danced one in a century or so, is a square dance with five figures. Carey, Anderson, and Duryea dance three of them; Assembly Speaker Stanley Steingut, of Brooklyn, and Senate Minority Leader Manfred Ohrenstein, of the West Side, complete the package.

Twice this month—after innumerable delays—all five have gathered in Carey's second-floor office in the Capitol to try to resolve the impasse. After each session, the Democrats have complained that the Republicans are playing politics and the GOP leaders have thrown back the same charges at the Democrats.

The basic facts of life are that the governor and Steingut control the Assembly, while Anderson runs the Senate as an autocracy. This was very clear in July when the Legislature was called back into session by Carey and then spent five days accomplishing virtually nothing that both chambers could agree upon.

The Assembly did pass the governor's $93-million budget, which contains money to put teeth into his tough, new crime package. These are the laws which could, among other things, send some thirteen-year-old murderers to prison for life.

The Senate did not pass this budget because Anderson insisted time and again that "we need more time to study it." Now it is late August; the primaries are fast approaching and the Republicans are still "studying" it, saying that some more information is needed.

Carey has focused his anger over the stalemate on Anderson. After a fruitless leadership meeting on the evening of August 7, Carey told reporters that Anderson "does the speaking" at these sessions while Duryea, "the silent man, sits there and says, 'I'm on board.' "

Two days later, on August 9, after another unsuccessful meeting, Carey expanded his attack. "I don't like to use analogies, but of course they have to be used. I've a mule and a mouse that I'm dealing with. There's a mule who's stubborn and will say no, no, no. I give him hay, he wants straw. I give him straw, he wants hay. You can guess who the mule is. Then there's a mouse who doesn't say a word. He just echoes what the mule does. On a mimeograph machine he's a lion, but in the meetings he's a mouse. You can guess who the animals are."

At first glance, this sounds like a campaign talk. But surprisingly, the two GOP leaders take similar stances when they meet reporters after the joint sessions. Anderson stands up tall and speaks firmly; Duryea clearly takes second place and says little. It was only after the August 9 meeting that Duryea came forward to make his own points. Why?

"Part of the problem," says a long-time Anderson aide, "is that there is a certain jealousy between Andy and Duryea."

As a key Duryea staffer expanded this: "Any man like Warren who has believed that he has the potential for being a candidate for statewide office after having served in the Legislature for all these years, tries to run, and is unsuccessful—well, it's very understandable if he doesn't rebound from that immediately. We certainly didn't have any trouble understanding that it was difficult for Warren to step aside."

But at the same time, there's a sneering derision, mixed with pragmatic politics, in the Duryea camp. As the Duryea staffer explained: "There's a very good reason why, when Andy is playing Senate minority leader, Perry is willing to let him have his sway. Perry understands that Warren has the votes and Perry doesn't."

Duryea was speaker from 1969 through 1974, during the Nelson Rockefeller era. At that time, the aide said, "Perry was very verbal and vocal—'We've got the votes, and we can do it.' When you don't have the votes, you don't say you do, especially when every reporter knows you don't have them. Perry understands that."

There is a more serious problem facing Duryea in the Albany pas de deux with Anderson. If the Senate leader takes the forefront and Duryea follows behind—if even only before the Capitol press corps—he creates an image quickly spread around the state: The Republican candidate is not forceful.

For example, Duryea acknowledges that he voted for the governor's $93-million budget earlier this year, the same budget he now opposes in negotiations with Carey and the Democrats. This was hardly remembered until Steingut and Carey raised it earlier this month.

"I supported that," Duryea conceded, "because it was the only bill available to us. That in no way affects the fact that I didn't understand at the time that there would be a later negotiation which would develop the compromise supplemental budget and I was prepared to support that compromise."

Forceful? Not to some people. How, then, did Duryea so easily sweep his way to an uncontested nomination and raise a war chest that totals $1.2 million to date, while Anderson could only collect $61,345 before giving up his hopes?

Credit it to hard work over the past three and a half years, trudging upstate to GOP fund raisers, working for candidates everywhere, especially assemblymen he led.

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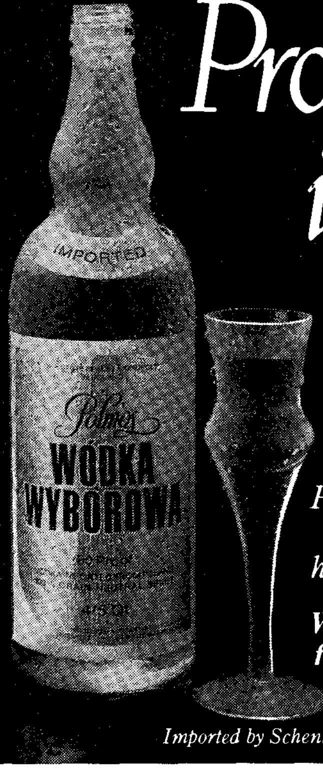

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And where does the governor fit in with all this posturing? He's a clear beneficiary of the Andy-Perry show. As long as the Legislature doesn't come back, he can complain the GOP leaders are "creating a political stalemate" and are forcing him "to fight a war on crime with blank ammunition," accusations he made on August 7.

Duryea's answer the next day was that Carey was the one playing "crude political games" with the budget. And Duryea had the honesty to issue this response on the letterhead of his campaign headquarters rather than through his legislative press secretary.

There are some real issues which separate the Democrats and Republicans in the as yet unpassed budget, such as the West Side Convention Center, redlining, and the crime package. But it is the *Alice in Wonderland* aspects of the debate which have Albany veterans shaking their heads in bemused confusion.

As part of Carey's crime package, he wants New York City to get $4.2-million to hire 150 more police whose job would be to round up the 4,000 to 5,000 persons who have jumped bail in the city while awaiting trials for violent felonies. There are only 55 city cops now available for this job. While *it first seemed that the* GOP would go along, they have recently proposed that the State Police do the job instead.

Carey claimed troopers would "get lost" in the city, but said he would compromise: *half city cops, half troopers*. But when the GOP turned that down, the governor said Anderson proposed, "How about two thirds to one third?"

Carey replied, "No, the problem is in the city. How about two-thirds city police, one-third State Police? It broke down fighting over a sixth, because I was saying 50-50 and they were saying a third."

Anderson later said, "We would like to see those people picked up, no question . . . but I think basically it is a lot more sensible to have the State Police do it . . . because the city police are not now using police for this purpose. . . . Listen," he asked, "what assurance do we have that getting more money, they're going to do it?"

The new, tough crime laws take effect September 1. It won't be long after *that when the need for extra courts,* jail cells, judges, and secure juvenile facilities will be felt.

But at the moment, there is no rush to bring the Legislature back, at least *not on the part of the* GOP, which is looking toward September 19. "The primaries will be over by then, and there'll be no more posturing." ■

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OPENING THIS WEEK

Who'll Stop the Rain, *with* **Nick Nolte** *and* **Ray Sharkey.** *From 8/25: Criterion, 68th St. Playhouse, U.A. East.*

David Summers *and* **Nedra Dixon** *open August 22nd at* **The Ballroom.**

Hazel's People, *with* **Graham Beckel** *and* **Rachel Thomas,** *from8/23: New Yorker.*

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

August 22 through 29

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Little Theater, Public Theater, 425 Lafayette St (677-6350). (Evenings) 8/22-27, *How Tasty Was My Little Frenchman.* 8/29-9/3, *Chulas Frouteras; Always for Pleasure.*

Art, 36 E 8th (GR 3-7014). Thru 8/22, *Outrageous; Putney Swope.* From 8/23, *Coming Home; Coma.*

St Marks Cinema, 2nd Ave at 8th (533-9292). 8/22-29, *Star Wars; Barbarella.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 8/22, *The Lost Patrol; The World Moves On.* 8/23, *Random Harvest; Blossoms in the Dust.* 8/24, *Romance; Inspiration.* 8/25, 26, *Freaks; Dr. Jekyll and Mr. Hyde; Mark of the Vampire.* 8/27, *Midnight; Practically Yours.* 8/28, *Stand Up and Cheer; The Little Colonel.* 8/29, *What a Woman; This Thing Called Love.*

Cinema Village, 22 E 12th (924-3363). 8/22, *Mr. Klein; Knife in the Water.* 8/23, 24, *Word is Out; Gay USA.* 8/25, 26, *Handle With Care; Two-Lane Blacktop.* 8/27, 28, *Cria; Spirit of the Beehive.* 8/29, *Animal Crackers; Horse Feathers.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 8/22, *Dear Inspector.* From 8/23, *Dona Flor and Her Two Husbands.*

Bay Cinema, Second Ave nr 32nd (679-0160). *The Revenge of the Pink Panther.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *National Lampoon's Animal House.*

34th St East, near Second Avenue (683-0255). *Heaven Can Wait.*

Eastside, 3rd Ave at 55th (755-3020). *Hooper.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *National Lampoon's Animal House.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Nea.*

Plaza, 58th St, E of Madison (EL 5-3320). *Slave of Love.*

Baronet, 3rd Ave at 59th (355-1663). *Interiors.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Eyes of Laura Mars.*

59th St E, 220 E 59th (688-0750). *Young Frankenstein.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Jaws II.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Girl Friends.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). *Cat and Mouse.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. *The Buddy Holly Story.* II. *Revenge of the Pink Panther.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *National Lampoon's Animal House.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). Thru 8/24, *Madame Rosa;* from 8/25, *Who'll Stop The Rain.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Heaven Can Wait.*

72nd St East, nr 1st Ave (BU 8-9304). *Star Wars.*

Trans-Lux 85th, at Madison (BU 8-3180). *Revenge of the Pink Panther.*

UA East, 1st Ave at 85th (249-5100). Thru 8/24, *Tintorera;* from 8/25, *Who'll Stop The Rain.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Hooper.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Foul Play.*

86th St East, off 3rd Ave (AG 9-1144). *National Lampoon's Animal House.*

RKO 86th I & II, at Lexington (AT 9-8900). I. *Young Frankenstein.* II. *Jaws II.*

WEST SIDE

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 8/22, *Kwaidan.* 8/23, *Idi Amin Dada; Maitresse.* 8/24, *The Late Show; Born Yesterday.* 8/25, 26, *That Obscure Object of Desire; The Devil Is a Woman.* 8/27, 28, *It Happened One Night; The African Queen.* 8/29, *Last Days of Samurai; Samurai Rebellion.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Madame Rosa.*

Greenwich, 12th at Greenwich (WA 9-3350). *Hooper.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. Thru 8/22, *The Cheap Detective.* From 8/23, *Lumiere; Cries and Whispers.* II. *An Unmarried Woman.* III. *Dona Flor and Her Two Husbands.* IV. *Young Frankenstein.*

Loews Astor Plaza, Bdway at 44th (869-8340). *National Lampoon's Animal House.*

Loews State I, Bdway at 45th (582-5070). *Eyes of Laura Mars.*

Loews State II, Broadway at 45th (582-5070). *Heaven Can Wait.*

Criterion, Bdway nr 45th (JU 2-1796). Thru 8/24, *The Buddy Holly Story;* from 8/25, *Who'll Stop The Rain.*

Victoria, Bdway at 46th (354-5636). *Star Wars.*

Embassy I, Bdway at 46th (757-2408). *Young Frankenstein.*

Embassy II, III, IV, Bdway at 47th (730-7262). II, *Saturday Night Fever.* III. *The Cheap Detective.* IV. *The Bad News Bears Go to Japan.*

Forum, Bdway at 47th (757-8320). *Foul Play.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Jaws II.* II. *Hooper.*

Rivoli, 49th & Bdway (CI 7-1635). *Tintorera.*

Guild, 33 W 50th (PL7-2406). Thru 8/26, *The Cheap Detective;* from 8/27, *Lin Tse Hsu.*

Radio City Music Hall, 50th St at 6th Ave (CI 6-4600). *The Magic of Lassie.*

Museum of Modern Art, 11 W 53rd (956-6100). 8/22, noon, *Edward Kienholz: The Art Show;* 2:30, *Bad Girl;* 6 p.m., *The Yakuza.* 8/24, 2:30, *Looking Up;* 6 p.m., *Jackson County Jail;* 8:30, *Demon.* 8/25, 2:30, *Jackson County Jail;* 6 p.m., *Bad Girl.* 8/26, noon, *Lifeguard;* 2:30, *Shining Star;* 5 p.m., *In the Shade.* 8/27, noon, *Lifeguard;* 2:30, *Special Delivery;* 5 p.m., *The Gunfighter.* 8/28, noon, *A City at Chandigarh;* 2:30, *Demon;* 6 p.m., *Crazy Mama.* 8/29, noon, *A City at Chandigarh;* 2:30, *Baboona;* 6 p.m., *Emile Cohl Tribute.*

Ziegfeld, 141 W 54th (765-7600). *Grease.*

Festival, 57th nr. 6th (757-2715). *Madame Rosa.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 8/22, *Midnight; The Great Man Votes.* 8/23, *Rasputin and the Empress; The Royal Family of Broadway.* 8/24, *The Human Condition, Part 3: The Soldier's Prayer.* 8/25, *One, Two, Three; A Foreign Affair.* 8/26, *Romeo and Juliet; Elvira Madigan.* 8/27, *The Magic Flute.* 8/28, *Winter Light; Diary of a Country Priest.* 8/29, *Claire's Knee; The Invitation.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 8/30, *Star Wars.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Viva Italia!*

Cinema III, 59th at the Plaza (752-5959). *Foul Play.*

Paramount, 2 Gulf & Western Plaza (247-5070). *Foul Play.*

Cinema Studio, Bdway & 66th (877-4040). *Dona Flor and Her Two Husbands.*

Regency, Bdway at 67th (724-3700). 8/22, 23, *The Picture of Dorian Gray; The Legend of Lylah Clare.* 8/24-26, *The Band Wagon; Seven Brides For Seven Brothers.* 8/27-29, *Forbidden Planet; The Time Machine.*

Embassy 72nd, at Bdway (SC 4-6745). *Madame Rosa.*

Loews Quad, Bdway at 83rd (877-3190). I. *Young Frankenstein.* II. *An Unmarried Woman.* III. *Hooper.* IV. *The Cheap Detective.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 8/22, *A Woman at Her Window.* From 8/23, *Hazel's People.*

Thalia, 250 W 95th (222-3370). 8/22, *Waiting for Godot; Lenny Bruce Performance Film.* 8/23, 24, *Ladies of Leisure; Rain or Shine.* 8/25, 26, *Fellini Satyricon; Fellini Roma.* 8/27, 28, *Children of Paradise.* 8/29, *Falstaff; The Trial.*

Olympia, Bdway at 107th (865-8128). Thru 8/24, *The Last Waltz; Lenny.* From 8/25, *The Cheap Detective; The Deep.*

(Listings subject to last-minute change)

THE MOVIES

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie *(D.D.)*

The Buddy Holly Story–The subtitle might be *A Portrait of the Artist as a Clean Young Man.* This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer/composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Written by Robert Gittler and directed by Steve Rash. Gemini I; thru 8/24, Criterion. *(D.D.)*

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Cinema II.

The Cheap Detective–Neil Simon's comedy starring Peter Falk is not so much written for the screen as assembled from old-movie cliches patched up and fitted to a new line of stars. It is a very funny idea, but somehow it could have been even funnier—if Simon had been willing to develop the relationships of Peter Falk and Louise Fletcher as a vehicle for more of the personal, slightly bitter sexual humor that provides the film with its funniest and most resonant moments. From 8/25, Olympia; thru 8/22, Quad; thru 8/26, Guild.

Children of Paradise–One of the unquestionable great films of all time. The direction by Marcel Carne is only very professional; everything else is great, notably the screenplay by Jacques Prevert and performances that, from top to bottom, could not be bettered. You cannot miss the superb work of Arletty, Jean-Louis Barrault, and Maria Casarès in the leads; but do attend to the extraordinary acting of Marcel Herrand and Louis Salou as a murderer and a contemptuous aristocrat, and Pierre Brasseur as a flamboyant classical actor. Be sure, though, that you are seeing the uncut version, which runs 3¼ hours. There is enough substance here for a dozen lesser movies. 8/27, 28, Thalia.

Cries and Whispers–One of Ingmar Bergman's less felicitous films, into which the master has tried to crowd so much that the result begins to look like a parody of almost every foregoing Bergman film. Still, there are superb performances and even more extraordinary cinematography by Sven Nykvist, which combines with the imaginative set design to make this a spectacular visual experience for those who can ignore the plot. Bergman's camera movements are marvellous too, and Harriet Andersson's performance surpasses even the other very fine ones. From 8/23, Quad.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Quad; Cinema Studio; from 8/23, Gramercy.

Eyes of Laura Mars–A slick, violent horror-thriller with psychic overtones about a high-fashion photographer (Faye Dunaway, paler than ever) whose kinky ads are driving a mad killer into frenzies. As he knocks off Dunaway's models and friends (with an ice pick), she "sees" the murders in her head. The script is preposterous but the movie's fantasy of the glittering New York fashion world is often entertaining. With Tommy Lee Jones as an amorous cop, Rene Auberjonois, Brad Dourif, and Raul Julia. Written by David Zelag Goodman and John Carpenter and directed by Irvin Kershner, who has seen better days. Coronet, Loews State I. *(D.D.)*

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Cinema III; Paramount; Loews Cine. *(D.D.)*

Girl Friends–This low-budget independent feature written by Vicki Polon and directed by Claudia Weill is about a bluesy Upper West Side Jewish girl (Melanie Mayron)—a photographer who progresses from bar mitzvah portraits to a gallery show in a couple of years. Along the way, she struggles to remain close with a safe-playing WASP girl friend (Anita Skinner). It's a mood piece about Relationships (particularly the need for female solidarity), but the moods aren't strong enough to affect our emotions. With Eli Wallach and Christopher Guest. Cinema I. *(D.D.)*

Grease–As the nerve center of the revival craze, *Grease* has been hyped so continuously that the movie version seems like one more promotional party. It is well to have Stockard Channing and John Travolta who can impose their personal rhythm on the chaotic and potentially embarrassing proceedings. Film abounds in the presence of veterans like Eve Arden, Frankie Avalon, Sid Caesar, Joan Blondell, and Dody Goodman. Edd Byrnes is hilarious as a TV host who delights in his fox-in-the-chicken-coop position. Randal Kleiser directed. Ziegfield.

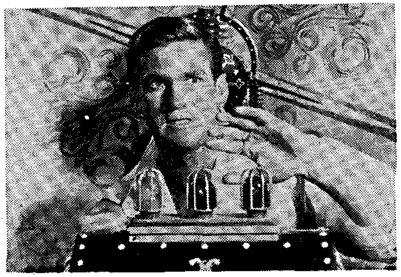
Hazel's People–Geraldine Page and Pat Hingle co-star in a film about the Mennonites of Pennsylvania. Directed by Charles Davis, and filmed entirely in the countryside around Lancaster, Pa. Opens August 23rd at the New Yorker.

Heaven Can Wait–Warren Beatty, as a star quarterback, isn't meant to die in a near-fatal accident, but a heavenly functionary plucks him to paradise prematurely. He is then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 per cent funnier. Loews State II; Loews Tower East; 34th St East.

Hooper–A raucous, tough-tender celebration of the childish daring of Hollywood stuntmen, starring Burt Reynolds, Jan-Michael Vincent, Brian Keith, Sally Field, and Robert Klein, who dies a funny and cruel send-up of director Peter Bogdanovich. Mixed in with the macho sentimentality there's some very acute satire of Hollywood filmmaking. A thoroughly enjoyable movie, directed by Hal Needham. Loews Orpheum; Greenwich; RKO Cinerama II; Eastside. *(D.D.)*

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Baronet. *(D.D.)*

TIME RUNS OUT



Rod Taylor mans the controls of **The Time Machine.** Directed by George Pal, this film shares the bill at the Regency (Broadway & 67th) with *Forbidden Planet*, starring Walter Pidgeon. Sunday, August 27th, through Tuesday, August 29th.

Jaws II–Roy Scheider stars in a sequel to you-know-what. Is *Jaws II* as scary as its predecessor? Yes, possibly more so, depending on which form of torture you prefer. If you prefer violence relatively impersonal, of the hit-and-run variety, *Jaws II* is your poison. Directed by Jeannot Szwarc. RKO Cinerama I; RKO 86th St I & II; D.W. Griffith.

The Last Waltz–Martin Scorsese's elegiac tribute to The Band is the most beautiful rock concert film ever made, but its vibrant colors and swooping camera movements are curiously at odds with the sweaty immediacy of the rock concert. Stars The Band-leader Robbie Robertson with his musicians, and Eric Clapton, Bob Dylan, Joni Mitchell, Neil Diamond, Van Morrison, et al. Thru 8/24, Olympia.

Lin Tse Hsu (Opium War)–Feature film (non-documentary) from the Peoples Republic of China. Opens August 27th at the Guild.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, now old and puffy whore. Festival; Embassy 72nd; Waverly; thru 8/24, 68th St Playhouse.

The Magic Flute–Though Ingmar Bergman's version may be the best filmed opera ever, unfortunately that does not mean very much. For all his good intentions and cinematic achievements, Bergman hasn't been much help to Mozart. The trouble with putting opera on film is that even when you do it right, you are wrong to do it at all, just reminding us how much better it would be in the opera house, where it belongs. 8/27, Carnegie Hall Cinema.

The Magic of Lassie–The world's most famous canine in a Lassie-type film, also starring James Stewart, Mickey Rooney, Pernell Roberts, Stephanie Zimbalist, Alice Faye; directed by Don Chaffey. Radio City Music Hall.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Beekman; Sutton; Murray Hill; 86th St E.; Loews Astor Plaza. *(D.D.)*

Nea–An irritating, ice-cold portrait of an imperious 16-year-old Geneva girl (Ann Zacharias) who writes a best-selling pornographic novel. The director, Nelly Kaplan (*A Very Curious Girl*) seems eager to celebrate the insolence of youth, though her heroine is anything but appealing (she is also rather opaque). With handsome Sami Frey as a publisher. Trans-Lux East. *(D.D.)*

Revenge of the Pink Panther–After five times around the course, the Panther is beginning to run out of gas. The movie takes an hour or so to get going and never does work up much suspense or comic excitement. As Clouseau, Peter Sellers wears some hilarious costumes and he still speaks to people on the "phoewne," but he doesn't get to do as much sleuthing as before, and the entire cast keeps falling down and crashing through windows and floors. It's a repetitive, tired movie; writer-director Blake Edwards should find something else to do. Trans-Lux 85th; Bay Cinema; Gemini II. *(D.D.)*

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovey. Film takes long to come to a boil, but is worth the wait. Plaza. *(D.D.)*

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Quad. 72nd St East; thru 8/29, St Marks Cinema; thru 8/30, Playboy.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Quad.

Viva Italia!–A collection of nine sketches variously directed by Mario Monicelli, Dino Risi, and Ettore Scola that turns out to be much tougher than you would guess from the euphoric title. Much sadness here, and some mordant satire; also the usual movie-Italian buffoonery, with people shouting, singing, throwing things at each other. With Alberto Sordi (doing a terrific turn as a papal aristocrat), Vittorio Gassman, and Ugo Tognazzi. Paris. *(D.D.)*

Who'll Stop the Rain–Nick Nolte, Tuesday Weld, Michael Moriarty, and Anthony Zerbe, in an adventure drama of America's counter-culture of the early 1970s, directed by Karel Reisz. Action starts in Saigon and ends in the Mexican desert. Opens 8/25, Criterion, 68th St Plyhse, UA East.

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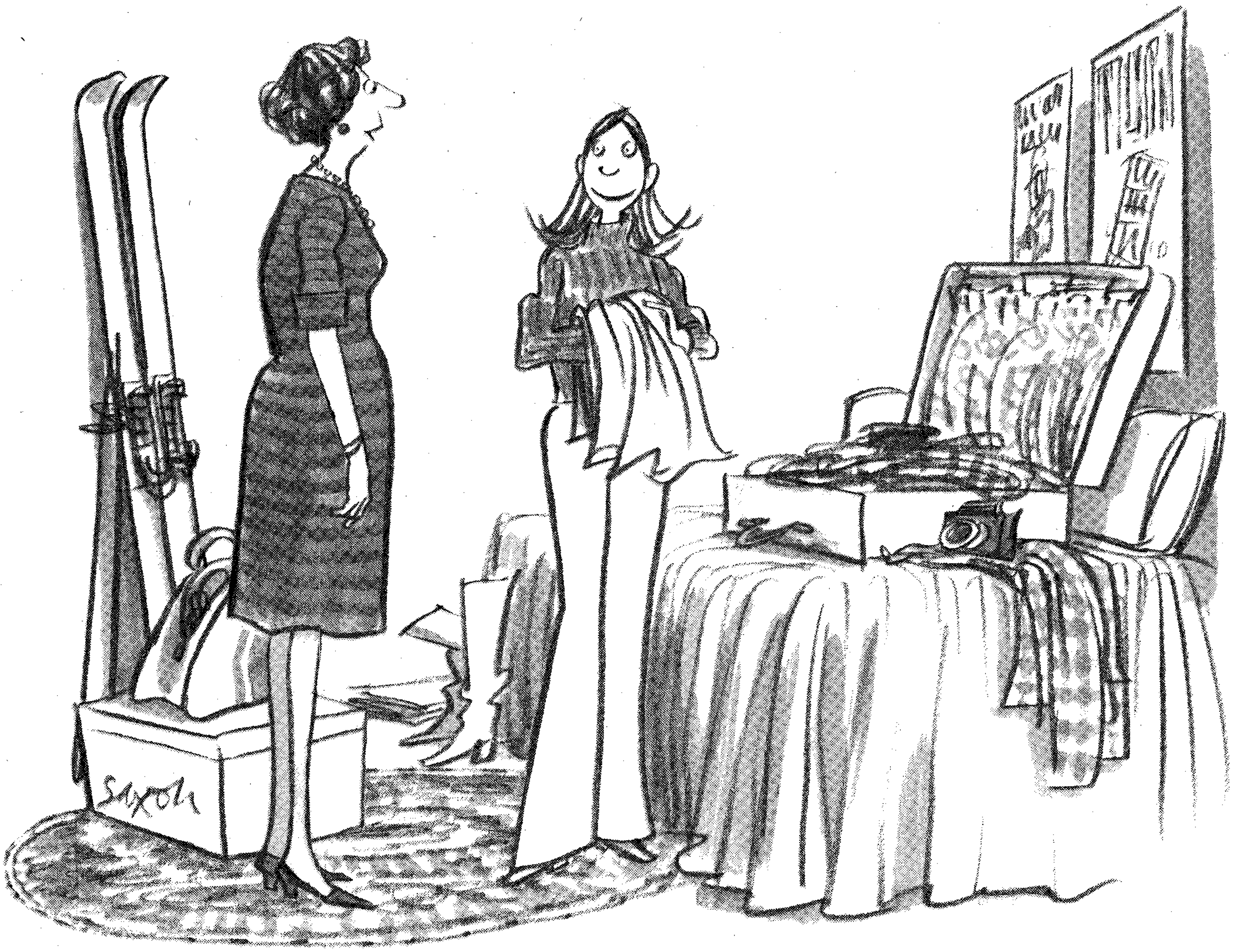

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IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8; mats Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

ON POINT

Janet Eilber performs in **The American Dance Machine,** a recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Tues thru Sat at 8; Sun at 7:30; mats Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Jessica Tandy and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed, Thurs, Fri & Sat at 7:30; mats Wed & Sat at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; mat Wed at 2. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Once in a Lifetime–This George S. Kaufman/Moss Hart revival has no more than five or six honest laughs. It involves a New York playwright having a nervous breakdown in Hollywood from underwork. The rest is just shabby one-upmanship, or half-upmanship, middlebrows winking at one another across the footlights. The best work in the large cast comes from John Lithgow as the simpleton who, in Hollywood, is crowned philosopher-king. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3. Thru 8/27. Circle in the Square, 1633 Bdway (581-0720).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Charles Kimbrough. Mon, Tues, Wed, Fri & Sat at 8 p.m.; mats Wed & Sat at 2; Sun at 3. Ambassador, 49th St W of Bdway (541-6490).

Stop the World I Want To Get Off–Sammy Davis, Jr., stars in a revival of the Leslie Bricusse-Anthony Newley musical, with Marian Mercer. It's about a man who circles the globe to find that living and succeeding in a big city—any big city—is the same the world over. Thru 8/27. New York State Theater, Lincoln Center (TR 7-4727).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

AROUND TOWN

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Pinter's *The Dumbwaiter;* Beckett's *Krapp's Last Tape,* 8/25, 26, 27, 9/1-3, at 7:30 p.m. $3. Academy Arts, 330 E 56th (486-1431).

American Theatre Experiment–8/23-9/3, Brooke Breslow's *The End of the Line,* directed by Mark Rootstein. Wed, Thurs, Fri & Sun at 7:30; Sat at 7 & 10:30. $3. 78th St Theater, 276 W 78th (228-0900).

But Never Jam Today–Vinnette Carroll's adaptation of Lewis Carroll's *Alice in Wonderland* adhering closely to the book. Done with an all-black cast. 8/22-25, 8/29-31, 9/6-9. Tues thru Sat at 8 p.m., Sun 7 p.m. Urban Arts Corps, 26 W 20th St (924-7820).

Crimes Against Nature–New play in which nine gay male performers each relates his story of how he has survived in an oppressive society. Tues thru Thurs at 10; Fri & Sat at 8 & 10; Sun at 8 p.m. Actors Plyhse, Seventh Ave So at Sheridan Sq (989-6311).

Divinely, Coward—*We Were Dancing/Hands Across the Sea,* thru 8/31. Three Muses Theater, Ansonia Hotel, Bdway at 73rd (242-3900).

Drama Committee Repertory–J.M. Synge's *Riders to the Sea* and *Tinker's Wedding,* Sat & Sun at 2:30 p.m., thru 8/27. Joseph Conrad's *Heart of Darkness,* Mon thru Thurs at 8 p.m., thru 9/14. G.B. Shaw's *You Never Can Tell,* Fri, Sat, & Sun at 8 p.m., thru 9/24. $3. 17 W 20th St (929-8377).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–*Musical based on the Rostand play,* in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. She is a bundle of solace, a staged lesson in growing older and living on, and it is to be recommended that you memorize her. Tues thru Fri at 8; Sat at 6:30 & 9 p.m.; Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

Jean Cocteau Repertory–*Thomas Middleton's* Elizabethan comedy, *A Mad World, My Masters,* written in 1608. Opens 8/25. Fri at 7:30; Sat at 7:30 & 10:30; Sun at 3 p.m. $4. Ben Jonson's *Volpone* plays 8/26 at 10:30 p.m. Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Man-Wo-Man–Two plays, *Michael* by Ed Bullins, and *Passion Without Reason,* by Neil Harris, directed by Ernestine M. Johnston. Admission Free. Public/Other Stage, 425 Lafayette St (677-6350).

Momma's Little Angels–Louis La Russo II's new play about an Italian-American family living in Hoboken. Mon thru Sat at 8; Wed mat at 2:30. $9. Quaigh Theatre, 108 W 43rd St (221-9088).

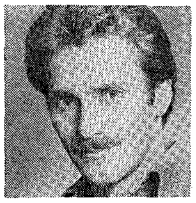
New York City Stage Company–Shaw's *Pygmalion,* 8/24, 26, 30, 9/3, 9, 15, 23, 27, 10/1; Chekov's *Uncle Vanya,* 8/25, 31, 9/2, 6, 10, 16, 22, 28, 30; Coward's *Hay Fever* 8/26, 9/1, 7, 9, 13, 17, 23, 29; Nichols's *Joe Egg,* 8/23, 27, 9/2, 8, 14, 16, 20, 24, 30. Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

Nine to Five–Written by Ned Jackson, directed by Raymond J. Barry and performed by the Quena Theatre Company. 8/31 thru 9/3; 9/7 thru 9/10. Thurs thru Sun at 8 p.m. $2.50. Theatre for the New City, 162 Second Ave (254-1109).

Noel Coward in Two Keys–The master of sophisticated comedy is shown in two short plays, *Come Into the Garden Maude* and *A Song at Twilight.* Fri and Sat at 8 *p.m.; Sun at 3 p.m. thru 9/3.* $3. Shandol Theatre, 137 W 22 St (691-7950).

One by One–An evening of monologues and soliloquies. *8/25-27 at 8 p.m. Sun at 3 & 8. Theater 22,* 54 W 22 St (243-2805).

WHEELER DEALER



Jeffrey David Pomerantz plays the husband-manager of an heiress-turned-country singer in Lanford Wilson's **The Fifth of July,** Tues thru Thurs at 8 p.m. Fri & Sat at 7 & 10 p.m. Thru 9/24. Circle Repertory, 99 Seventh Ave So (924-7100).

The Only Game in Town–Frank D. Gilroy's play directed by Patrick Barbanes with Gary Cox, Dan Shannon, and Jyll Stein. 8/23 thru 8/26 at 8 p.m. $2.50. I.R.T. Theatre, 120 W 28 St (243-6647).

The Passion of Alice–A new musical fantasy, by Jocko Richardson, Ken Cory, and Sean Kalliel, with score by Gary Richmond. Wed & Thurs at 8 p.m. Fri & Sat at 8 & 10 p.m. Sun at 3 p.m. Thru Sept. $4. Greenwich Mews Theatre, 141 W 13th St (243-6800).

The Passion of Dracula–Michael Burg in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Piano Bar–A new-style musical by Rob Fremont and Doris Willens, directed by Albert Takazuckas, about four people who take refuge in a lounge on a rainy evening. Chelsea/Westside Theater/Upstairs, 407 W 43 (541-8394).

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWA, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Roundabout/Stage One, 333 W 23rd (924-7160).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline *in the happy mouse hunting grounds. Tues thru Fri* at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Pushing Thirty–*Jonathan Hadary in a new one-man* show. Thru 8/31. Mon thru Thurs at 11 p.m. $3. Circle Repertory Theatre, 99 Seventh Ave So (924-7100).

Ridiculous Theatrical Company–*Bluebeard,* Thurs & Fri at 8 p.m. *Stage Blood,* Mon & Wed at 8 p.m. *Camille,* Sat & Sun at 8 p.m. All written and directed by Charles Ludlam who also stars. One Sheridan Square (260-7137).

Royal Court Repertory–*Jail Cries,* written by Sharon Stonekey. 8/22-27, at 8 p.m. *Alice in Womanland,* conceived and performed by Ginger Christie. 8/22-27, at 10:30 p.m. $3. Royal Court Repertory, 301 West 55th St (997-9582).

Soho Repertory Theatre–Coward's *Fallen Angels* in which two best friends fight for a former flame. 8/26 at 7 p.m.; 8/27 at 4 p.m. Robin Maugham's *The Servant.* 8/25 at 8:30; 8/26 at 10:30; 8/27 at 7:30. Soho Rep, 19 Mercer St (925-2588).

The Taming of the Shrew–Raul Julia and Meryl Streep play Petrucchio and his Kate in this second production of the New York Shakespeare Festival. At the Delacorte Theater in Central Park. Thru 9/3, Tues thru Sun at 8. Free, but come early for tickets (535-5630).

13th St Theatre–*Laughing Stock,* a satirical comedy revue, Wed at 8:30; Horovitz's *Line,* Fri & Sat at 10 p.m. Reiter's *Joan and the Devil,* Thurs, Fri, Sat at 7:30; Horovitz's *The Indian Wants the Bronx,* Sun at 9. 13th St Theatre, 50 W 13th (741-9282).

Three By Two–A showcase for two actors written and directed by Tom Millott, stars Robert Arpin, Bud Graves, and Richard Shoberg. Fri at 10:30 p.m. Plays in repertory with Tom Millott's *Love, Death and Taxes.* Thurs thru Mon at 8 p.m., Sat at 10:30 p.m., Sun at 3. Thru Labor Day. $5. Cubiculo Theatre, 414 West 51st St (265-2138).

The Troupe Repertory–Three one act plays by Chad Henderson, Upstairs Theatre. *The Black Crook,* by Charles Barras, Downstairs Theatre. Both thru 9/3, Fri at 8; Sat 7 & 10 p.m.; Sun at 3. *The Father,* by August Strindberg, Downstairs Theatre. Thru 9/7, Mon thru Thurs at 8. $3. The Troupe, 335 W 39th (244-9699).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Waiting for Godot–*Samuel Beckett's classic dealing* with man's eternal search for hope and survival; directed by Andrew Loucka. Thru 8/27. Thurs thru Sun at 8:30. $3. Little Theater, 5 W 30th (564-0692).

A Women of No Importance–Oscar Wilde's play, directed by Andres Castro. Fri thru Sun at 8 p.m. Thru 9/10. $3. West Side Repertory, 252 W 81st (666-3521).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

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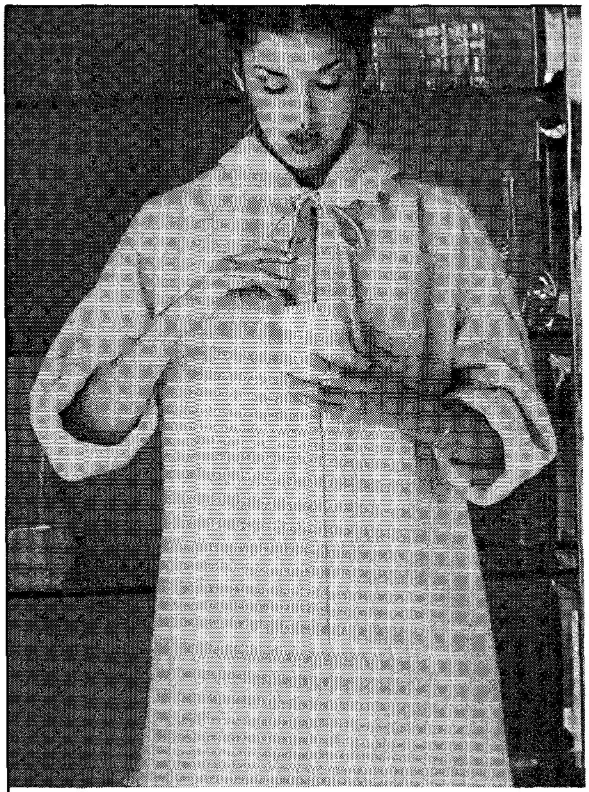
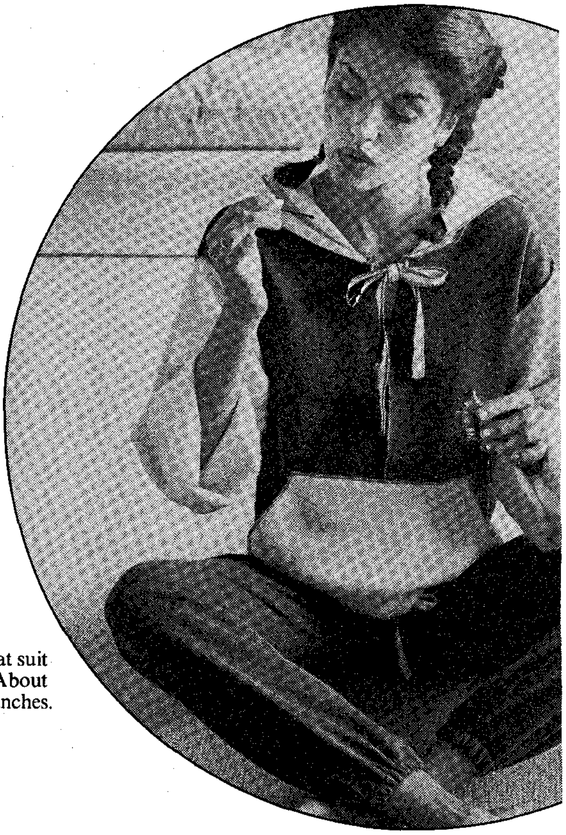
How To Beat The Un-common Cold...

Drink a gallon of chicken soup or snuggle into print accented thermals by **Claudia Larsen for Dutchess, Jr.** Natural. 5-13. Left: About $23, at B. Altman & Co. Right: About $22, at Bonwit Teller.



Pile on six blankets or zip into a blanket fleece robe by **Ernest Anderson for Saybury.** Yellow. P.S.M.L. About $33 at B. Altman & Co.



Jog in place for an hour or relax in a fleece sweat suit by **Gillies, Jr.** Tri-color combinations: 5-13. About $30, at A&S, Brooklyn and selected branches.

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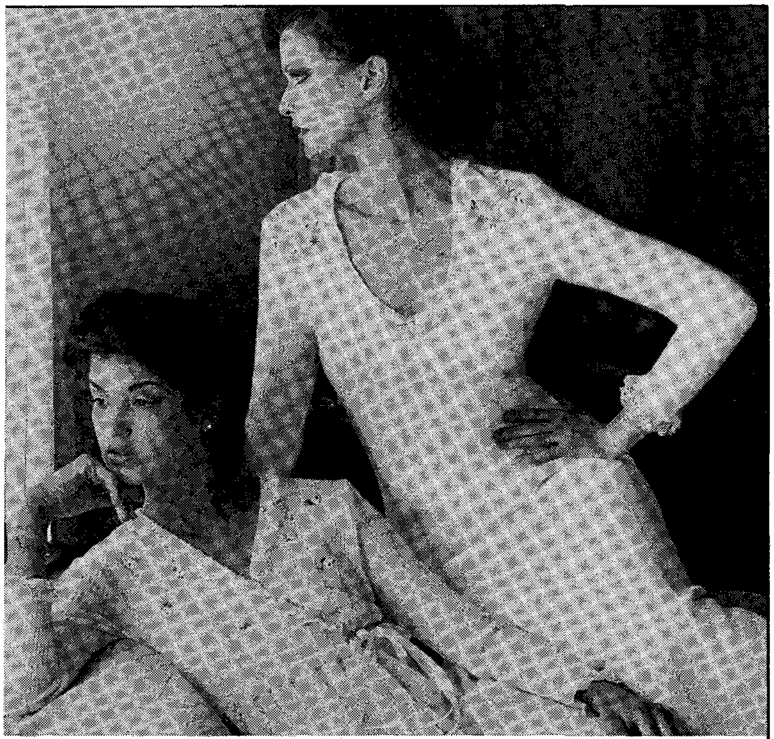
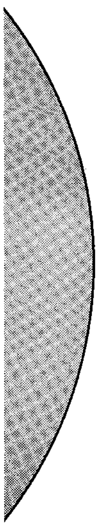
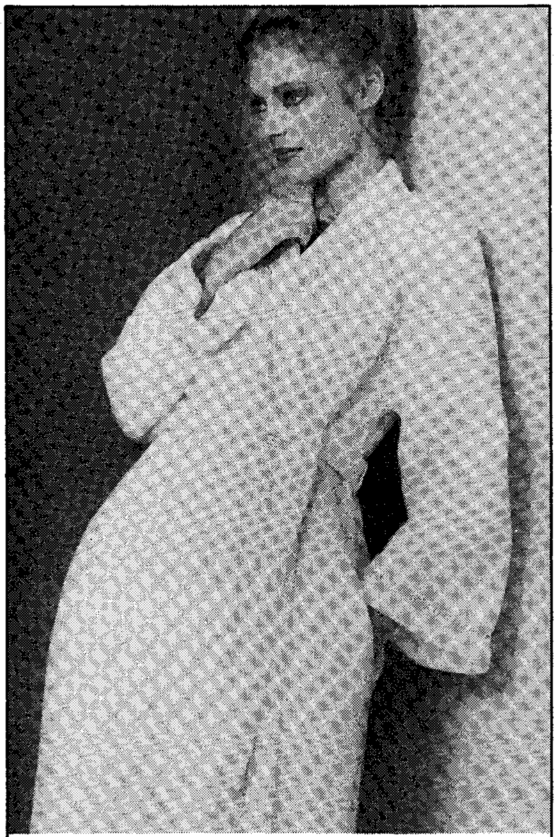


Sneak the thermostat up to 90° or play by the rules in honeycomb thermals from **Evelyn Pearson, Jr.** White, pink or blue. 5-13. Left: About $32. Right: About $26. At B. Altman & Co.

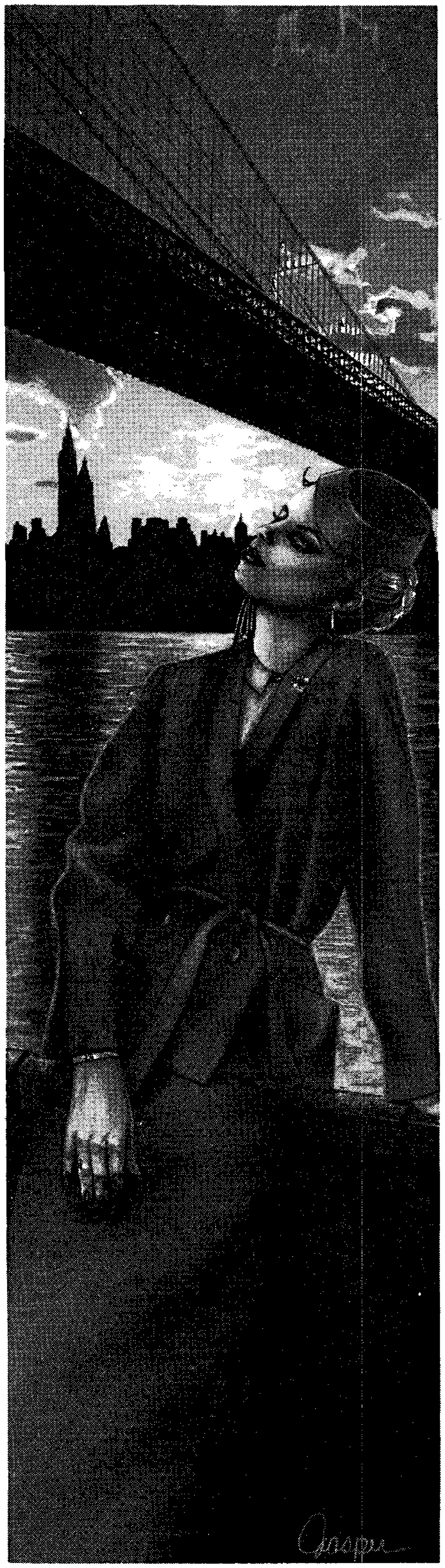
Book a flight to a tropic isle or be happy in the Big Apple thermal shift from **Young Miss Morton.** White or red. 5-13. About $18, at B. Altman & Co.



Sleep in your fur coat or relax comfortably in a ribbed jersey P.J. from **Jennifer Dale.** Red. S.M.L. About $16, at Gimbels.



Install a fireplace or wrap up in ribbon-accented baby bunting by **Miss Elaine.** White. P.S.M.L. About $41, at Bloomingdales.



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AROUND TOWN

Chateau Madrid–48th St & Lex. Thru 8/27, the Ballet Espanol starring Rosario Galan, and featuring singer Tito Mora at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30; closed Mon (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with belly-dancers and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 8/22-26, the Muzzy Band at 10 p.m., midnight, & 2. Closed Sundays. The Lounge will be closed 8/28-9/15 for renovation but the discotheque stays open (755-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Disco dancing to the music of the Cotton Club Orchestra. Smokin' Joe Frazier held over until 8/31. Two shows nightly at 10:30 p.m. & 1 a.m. (MO 3-7980).

Dangerfields–1118 First Ave. Comedian-impressionist David Frye through 8/26. Shows at 9:30 & 11:30. Comedian Bernie Allen opens on 8/28 (593-1650).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd. A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. Jazz pianist Dorothy Donegan nightly, except Sunday, at 10, midnight & 2 a.m. thru 9/2. On 8/26, 29-31, 9/1 & 2 Ron Edgeworth and Judy Durham share the bill with Dorothy. With the Tommy Furtado Trio, Tues thru Sat, and the Bernie Leighton Quartet Mondays (838-8384).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Once Upon a Stove–325 Third Ave. Fri & Sat, thru September, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. 8/22, 29, 30, Dolly Dawn and Dardanelle at 9 & 11 p.m. 8/27, Jennifer Smith at 9; 8/28, vocalist Selma Hazuri at 9 and singer-comedienne Lorrie Davis at 10:30 p.m. (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59. Entertainment, dining, and dancing. Thru 8/26, Damita Jo. 8/28-9/2, jazz pianist Bill Evans (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a new revue with seven chorus girls and five chorus boys, directed by Peter Jackson (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

Roma di Notte–137 E 55th. Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from 2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (CI 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. The Christian Brothers, thru 8/26 at 9:30, 11:30 & 1:15 p.m., early show at 9 p.m. Fri & Sat. (421-0900).

Sibi–151 E 50th. Nice warm upstairs dancing den, with pianist-singer Bobby Cole and his jazz quartet, every night but Sunday from 9 p.m. (753-3429).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Tavern On The Green–Central Park at W 67th. Pianist Charlie Cochron, accompanied by bass player Ernie Furtado, in the Elm Cafe, from 9 p.m. to 1 a.m., Wed thru Sun (873-3200).

Touches–190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Thru 8/31, Monty Alexander, Jamaican-born pianist, plays Sun thru Thurs.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** Thru Labor Day, Tony Gorody plays the piano and sings Tues thru Sat, 9:30 to 12:30 a.m.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, from 9:30 to 1:30 a.m. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 12:30 a.m., singer Mary Small.

Sherry Netherland, 5th Ave and 59th St (EL 5-2800). **Le Petit Restaurant:** Earl Rose plays from 8 p.m. to 1 a.m. Wednesdays through Fridays.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Mon thru Fri. Earl Rose, Sat & Sun, from 5 to midnight.

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Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Ballroom–458 West Bdway. Singers David Summers and Nedra Dixon in a new act thru 9/9. Shows at 8:30 & 10:30, Tues thru Sat (473-9367).

Beefsteak Charlie's–12th St & Fifth Ave. 8/23-26, the Jeff Hittman Quartet (687-4720).

Benihana Palace–15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

The Bottom Line–15 W 4th. 8/22, James Cotton. 8/23, 24, NRBQ; Snail. 8/25, 26, Wendy Waldman. 8/27, 28, Lenny Williams (228-6300).

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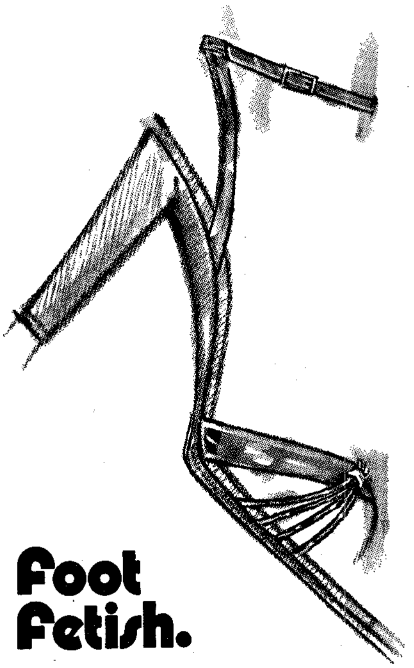

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AROUND TOWN

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing, 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Joe Turner, the last of the stride pianists and a long time citizen of France, is making one of his exceedingly rare and joyful appearances in this country, Mon thru Thurs at 8:30 & 10:30; Fri & Sat at 12:15 a.m. (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Ernie Furtado (794-2700).

Crawdaddy's–45th & Vanderbilt. Doc Cheathem, trumpet star, with his boys, pianist Chuck Folds and drummer Jackie Williams, perform at this genuine New Orleans restaurant, Mon thru Fri, 6:30 thru 11:30 p.m., thru 8/25 (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Fortune Garden–1160 Third at 67th. Chinese restaurant-club with Billy Budd playing piano and singing nightly in six languages plus a dash of rock. Tues thru Sat, 5 to 1 a.m., thru 9/9 (744-1212).

Grand Finale II–210 W 70th. 8/25, 26, 27, at 8:30, a comedy-improvisational group called The Loose Connection (759-3303).

Gregory's–First Ave at 63rd. Mon Al Haig, a superior pianist who was a favorite accompanist of Charlie Parker and Stan Getz, leads a trio with bass and guitar. Tues, Chuck Wayne Trio. Another piano-bass guitar trio, led by Hod O'Brian and featuring the marvelously fluent guitarist Joe Puma takes over Wed thru Sun (371-2220).

Hopper's–6th Ave at 11th St. "Toots" Thieleman, harmonica virtuoso, and his jazz group, Mon thru Sat, 9:30 & 11:30 p.m.; 1 a.m. shows Fri & Sat, 8/21-9/4 (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Los Madriles–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

Les Mareyeurs–988 Madison Ave. French seafood house in the heart of the art gallery country. The great Ronny Whyte entertains Tues thru Sat from 8:30 to 1 a.m. (628-3333).

Michael's Pub–211 E 55th. Thru 8/26, the famed Kansas City bandleader, pianist, and singer Jay McShann is back, Tues thru Sat, with saxophonist Hal Ashby, and the rarely heard (these days) drummer Joe Morello. The Chick Webb Orchestra with Eddie Barefield, 8/29 thru 9/23. Mondays, Woody Allen indulges in wish fulfillment and Dixieland clarinet (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11 p.m. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. 8/22, Barbara Ellen and The Midnight Sun; 8/23-26, Harmony Grits; 8/27, The Screaming Border Boys; 8/28-30, The Skeeter Starke Band. Mon thru Sat from 9; Sun from 8 is for bluegrass. (751-5470).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Art Syms band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

Ponte's–39 Desbrosses St. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

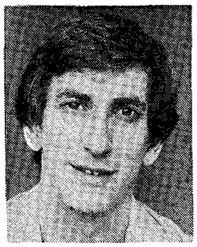
Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. Hot summer one-night stands of up-and-coming singers, 8/22-9/3. Shows at 9 & 11:30 p.m. (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

PLEASANT TO HEAR



Jerry Toy Greenberg plays the piano and sings selections from Gershwin, Porter, and Sondheim, Thurs thru Sat from 8 at **Sea Breeze,** a pretty seafood restaurant at 27 W 72nd Street (595-2534). Tues & Wed, Larry Orleno sings and plays ballads, standards, and the rest, from 8 p.m.

Sweet Basil–88 7th Ave So. Thru 8/26, Kenny Barrow Trio; 8/27 & 28, David Lahm Quartet and from 8/29 thru 9/2, the Hal Golper Trio (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Tramps–125 E 15th. 8/23, Pamela Shaw at 9 p.m. 8/24-26, 8/31, Robert Kraft and The Ivory Coast at 9 & 11 p.m. (260-0370).

Le Vert-Galant–109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district; Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Village Vanguard–178 7th Ave So. Art Blakey and The Jazz Messengers thru 8/27. The big band of Thad and Mel on Mondays (AL5-4037).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 1 to 6 p.m. New York Magazine will be happy to advise you.

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Special Events

International Soap Opera Exposition, *Statler Hilton* Hotel, Seventh Ave. at 33rd St. (686-1234). Exhibits, model sets, screenings, memorabilia, and autograph sessions with cast members from various soap operas: 8/26-27 from 10 A.M. to 6 P.M.

Meadowlands Family Fair, Meadowlands Racetrack (201-967-1103). Exhibitions, shows, rides, and contests: 8/29-31 from 1 to 11 P.M. and 9/1-2 from 1 to midnight. Entertainment featuring Kenny Rogers & Dottie West, Pat Cooper, Bobby Vinton, Tito Puente & Machito, and the Sylvers: 8/29-9/2 at 6:30 & 9:30.

Original Heritage Oktoberfest, Victory Field/Forest Park, Woodhaven Blvd. at Myrtle Ave., Queens (456-1776), 8/24-9/4: weekdays from 6 to 11 P.M., Fridays from 2 to midnight, weekends & Labor Day from 1 to midnight.

Bocce Tournament, Thompson Street Park 95 Thompson St. (582-7373), 8/26-27 at 9 A.M.

Hispanic Arts Festival: Artistic presentations throughout the city, thru 9/3. For more information, call 369-7054.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 10-7, Fri & Sat 10-8, Sun 12-8.

Big Apple Circus, Big Apple Park, Eighth Ave. at 50th St. (581-9186). A one-ring tent circus, featuring acrobats, trapeze artists, clowns, and gymnasts; Wed at 11:15 & 2:15, Thurs-Sat at 2:15 & 7:30, and Sun at 1 & 4.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, August 22

FESTIVAL FINALE

The **Mostly Mozart Festival** comes to a close on Saturday after another successful season. The final week will be marked by the appearance of violinist Oscar Shumsky in three programs: on Tuesday with Jean-Pierre Rampal and Anthony and Joseph Paratore, on Thursday with the Beaux Arts Trio, and on Friday with Paul Schenly. At 8 (874-2424).

New York Philharmonic, Sheep Meadow in Central Park (874-4010). Zubin Mehta conducts. Works of Wagner, Ravel, and Tchaikovsky, at 8:30.

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Harlem Jazz Festival: Snub Moseley/Irene Ried & Her Trio, Small's Paradise, 2294 Seventh Ave., at 9; Sam Rivers & the Studio Rivbea Orchestra, Vincent's Place, 55 W 125th St., at 8 (686-9096).

Lincoln Center Out-of-Doors: *Community Theater* Festival, Fountain Plaza, at 1; Rod Rogers Dance Company, Fountain Plaza, at 2:30; Puerto Rican Traveling Theater, Fountain Plaza, at 5; Casbah Dance, Damrosch Park, at 8 (765-5100).

Wednesday, August 23

Mostly Mozart Festival, Avery Fisher Hall; with Jean-Pierre Rampal, conductor and flutist, and Anthony and Joseph Paratore, duo pianists. An all-Mozart program, at 8 (Pre-concert recital at 7).

Harry Chapin, Wollman Theater in Central Park, at 6.

Harlem Jazz Festival: Lisle Atkinson, Charlie Rouse, Dexter Gordon, Tiny Grimes, Howard McGhee, Connie Kay, Jackie Paris, Barry Harris, and Patti Brown in a tribute to Coleman Hawkins, Vincent's Place, 55 W 125th St., at 8; Be Bop Time with Eddie Gale and the New York Movement, Hal Galper & Group, and Randy Brecker, Small's Paradise, *2294 Seventh Ave., at 9 (686-9096).*

L'Arema Chamber Ensemble, Whitney Museum, 945 Madison Ave. (794-0600), at 7.

Lincoln Center Out-of-Doors: Pushcart Players, Fountain Plaza, at 11; Battery Dance Company, Fountain Plaza, at 2:30; "A Touch of Old Chinese Culture," Fountain Plaza, at 5 (765-5100).

George Gritzbach, folk music, Pier 15 of South Street Seaport, Fulton St. at East River (766-9066), at 7:45.

Thursday, August 24

New York Philharmonic, Clove Lake Park in Staten Island (580-8700). Zubin Mehta conducts. Works of Wagner, Prokofiev, and Tchaikovsky, at 8:30.

Harlem Jazz Festival: Ray Rivera & the Brazilian Jazz Sound, Small's Paradise, 2294 Seventh Ave., at 9; Lisle Atkinson, Don Elliott, Connie Kay, Cecil Payne, Roy Haynes, and Walter Bishop, Vincent's Place, 55 W 125th St., at 8; Houston Person & Etta Jones, Celebrity Club, 35 E 125th St., at 10 (686-9096).

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Lincoln Center Out-of-Doors: Art Blakey & the Jazz Messengers, North Plaza, at noon; Larry Gatlin & Con Hunley, Damrosch Park, at 8 (765-5100).

Mitchell Korn, guitar, Whitney Museum, 945 Madison Ave. (794-0600), at 7.

Mostly Mozart Festival, Avery Fisher Hall; with the Beaux Arts Trio & Oscar Shumsky, viola. Works of Mozart & Schubert, at 8 *(Pre-concert recital at 7).*

Pete Rowan/Tex Logan & Band, Pier 15 of South Street Seaport, Fulton St. at East River (427-1488), at 8.

Friday, August 25

Lincoln Center Out-of-Doors: Bamiki Company, Fountain Plaza, at 11; Theater for the Forgotten, Fountain Plaza, at 2:30; Saeko Ichinohe & Company, Fountain Plaza, at 5; Honolulu Boys Choir, Damrosch Park, at 8 (765-5100).

David Bromberg Band/New Commander Cody Band, Calderone Concert Hall, 145 North Franklin St., Hempstead, L.I. (516-481-4400), at 8.

X Seamens Institute, Pier 15 of South Street Sea*port, Fulton St. at East River (766-9066), at 7:30.*

Harlem Jazz Festival: Al Hibbler, Sonny Greer, Brooks Kerr, Aaron Bell, Small's Paradise, 2294 Seventh Ave., at 9; Eddie Jefferson Quintet & Al Grey and Jimmy Forrest Quintet, Vincent's Place, 55 W 125th St., at 8 (686-9096).

Meat Loaf/The Good Rats, Wollman Theater in Central Park, at 6:30.

Mostly Mozart Festival, Avery Fisher Hall, with Oscar Shumsky, conductor and violinist; Paul Schenly, piano; and Ida Kavafian, violin. Works of Bach, Mozart, and Haydn, at 8 (Pre-concert recital at 7).

Saturday, August 26

New York Philharmonic, Cunningham Park in Queens (580-8700). Zubin Mehta conducts. Works of Wagner, Prokofiev, and Tchaikovsky, at 8:30.

Harlem Jazz Festival: Leroy Jenkins, Andrew Crylle, Sam Rivers, Dave Holland, Sam Jones Quartet, Small's Paradise, 2294 Seventh Ave., at 9; Duke Jordan & Friends/Slide Hampton Quartet, Vincent's Place, 55 W 125th St., at 8 (686-9096).

Lorre Wyatt, folk music, Pier 15 of South Street Seaport, Fulton St. at East River (766-9066), at 7:30.

Lincoln Center Out-of-Doors: *Berkshire Highlanders* Bagpipe Band, Fountain Plaza, at noon; King/Lincoln Square Drama Workshop, Fountain Plaza, at 2:30; Destiné Afro-Haitian Dance, Fountain Plaza, at 5; Fred Benjamin Dance Company, Damrosch Park, at 8 (765-5100).

Mostly Mozart Festival, Avery Fisher Hall; with Oscar Shumsky, conductor and violinist; Paul Schenly, piano; and Ida Kavafian, violin, Works of Bach, Mozart, and Haydn, at 8 (Pre-concert recital at 7).

Sylvan Wind Quintet, Barbizon Hotel, Lexington Ave. at 63rd St. (873-4022), at 8:30.

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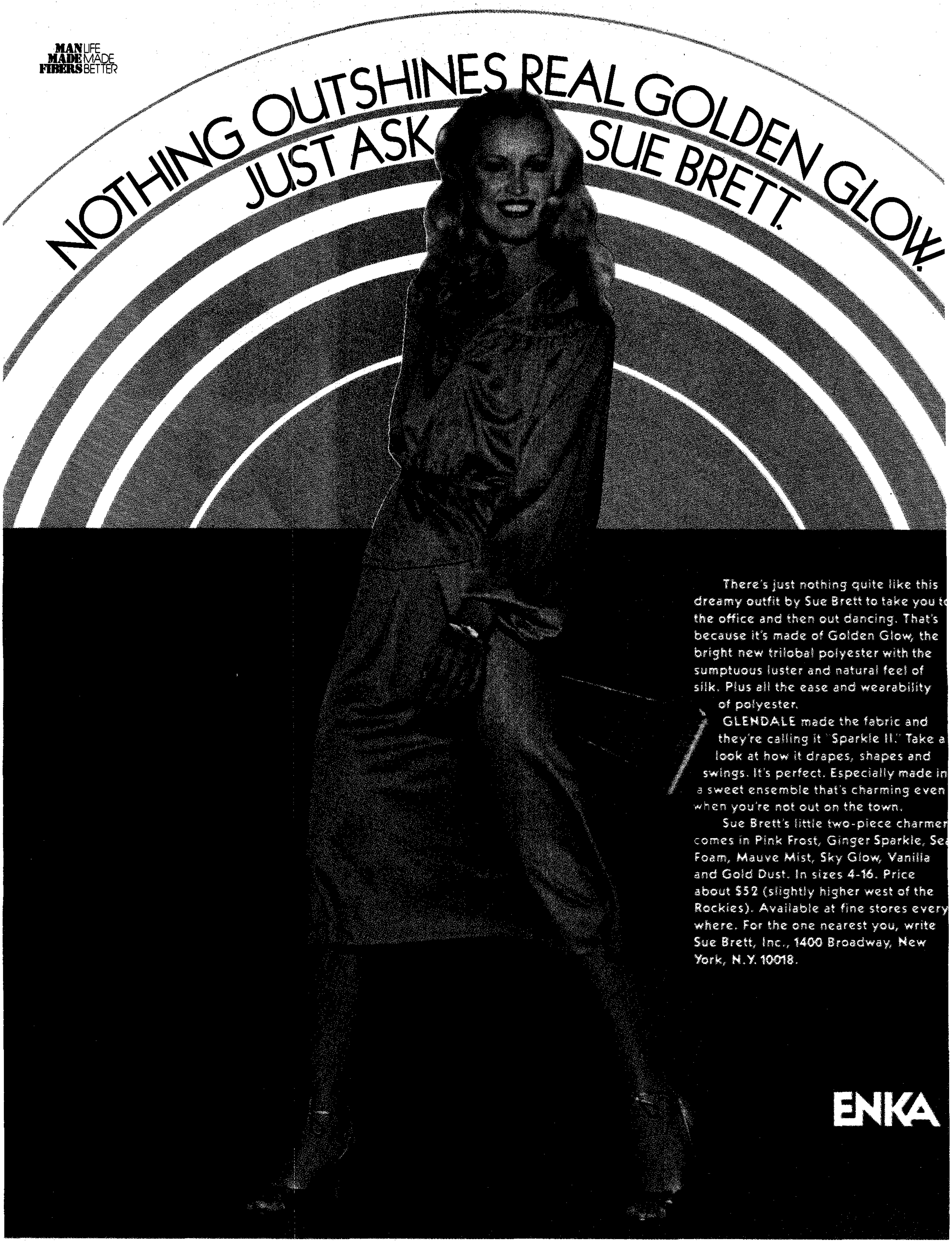
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Bronx Arts Ensemble, New York Botanical Garden (220-8762), at 3.

Sunday, August 27

Lincoln Center Out-of-Doors: Berkshire Highlanders Bagpipe Band, Fountain Plaza, at noon; Two Penny Circus, Fountain Plaza, at 2:30; Everyman Company of Brooklyn, Fountain Plaza, at 5; After Dinner Opera Company: Lardner's *Carmen* and Menotti's *The Telephone,* North Plaza, at 6:15 (765-5100).

Harlem Jazz Festival: Woody Shaw Quintet/Dewey Redman Quartet, Small's Paradise, 2294 Seventh Ave., at 9; *Jimmy Rowles, Hank Jones, Barry* Harris, and Dorothy Donegan, Vincent's Place, 55 W 125th St., at 8 (686-9096).

New York Philharmonic, Heckscher State Park, L.I. (580-8700). Zubin Mehta conducts. Works of Wagner, Prokofiev, and Tchaikovsky, at 8.

Rosemary George, lyric soprano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.

Black Sabbath/Van Halen, Madison Square Garden, at 8.

Vox Humana, chamber choir, St. John's in the Village Episcopal Church, 218 W 11th St. (242-3736), at 4.

Monday, August 28

Harlem Jazz Festival: Tiny Grimes & Monnette Sudler, Vincent's Place, 55 W 125th., at 8; Alvin Ailey Repertory Ensemble, Harlem Performance Center, 2349 Seventh Ave., at 8; Barry Harris, Grady Tate, Don Elliott, and Frank Luther, Small's Paradise, 2294 Seventh Ave., at 9 (686-9096).

New York Philharmonic, *Marine Park* in Brooklyn (580-8700). Zubin Mehta conducts. Works of Wagner, Ravel, and Mahler, at 8:30.

Chicago, Wollman Theater in Central Park, at 7.

Lincoln Center Out-of-Doors: INTAR Hispanic Theater, Fountain Plaza, at 11; David Amram Quintet, North Plaza, at noon; NYC Housing Authority Ensemble, Fountain Plaza, at 2:30; Malachy Theater Company, Fountain Plaza, at 5; *Broadway Soul at Lincoln Center:* musical revue, Damrosch Park, at 8:15 (765-5100).

Tuesday, August 29

New York Philharmonic, Van Cortlandt Park (580-8700). Zubin Mehta conducts. Works of Wagner, Ravel, and Mahler, at 8:30.

Harlem Jazz Festival: Maurice Waller & His Trio/ Jimmy Rowles & His Trio/Carol Sloane, Small's Paradise, 2294 Seventh Ave., at 9; Harold Vick Quartet, Vincent's Place, 55 W 125th St., at 8 (686-9096).

Boston, Madison Square Garden, at 8.

Lincoln Center Out-of-Doors: Jewish Theater Collective, Fountain Plaza, at 11; Latin American Theater Ensemble, Fountain Plaza, at 2:30; The Family, Inc., Fountain Plaza, at 5; *Broadway Soul at Lincoln Center:* musical revue, Damrosch Park, at 8 (765-5100).

Chicago, Wollman Theater in Central Park, at 7.

Rock Concert, Wolfe's Pond Park in Staten Island (356-1075), at 8.

Bill Hickey & Ken Byrne Irish Band, Fort Tryon Park Playground, Bdwy at Dyckman St. (360-8294), at 7.

Opera

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Merry Widow,* 8/23 at 2 & 8:30, 8/24-25 at 8:30, 8/26 at 4 & 8:30, 8/27 at 4.

Stuyvesant Opera, Loretto Theater, 20 Bleecker St. (674-5243). *La Bohème,* 8/25 at 7:30, 8/27 at 2:30.

Dance

Dance Concert, Newhouse Community Gallery, 914 Richmond Terrace, S.I. (473-5666); with Mitchell Rose, Rosalind Newman, Vic Stornant, Theodora Yoshikami, Martha Bowers, others, 8/27 at 3.

Kenneth King & Dancers, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 8/29 at 7.

Dana Reitz, Cooper-Hewitt Museum, 2 E 91st St. (860-6868), 8/22 at 7.

Rishon Le-Zion Dance Group, Central Park Bandshell at 72nd St. (360-8209), 8/24 at 7:30.

Square Dance Jamboree, Fort Tryon Park Playground, Broadway at Dyckman St. (360-8294), 8/22 at 7.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Wollman Theater in Central Park, Fifth Ave. at 59th St. (249-8870).

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Howard Gross–A series of portraits with closed eyes, thru 8/31. Truman, 38 E 57th (688-3516).

MADISON AVE & VICINITY

Jose Campos Bizcardi–Stylized landscapes and interiors by this Venezuelan, thru 9/29. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

***Egon Schiele** (1890-1918)–Self-portraits in paintings, drawings, and watercolors, thru 9/16. Sabarsky, 987 Mad Ave (628-6281). Tues-Sat 1-6 during August.

Ochiishi Lapierre Yukie–Postcards using black-and-white line drawings, thru 8/28. Nippon, 116 E 38th (889-5913).

SoHo

***Louis I. Kahn**–Drawings ranging from pencil sketches to large works in color of architectural monuments in Europe, Greece, and Egypt, thru 9/2. Drawing Center, 137 Greene (982-5266). Mon-Sat 11-6.

Owen Morrel–*Asylum,* thru 9/30. Roof Top, 260 W Bdwy (966-0644). Mon-Fri 9-6.

OTHER

Lila Katzen–Steel outdoor sculpture and collage drawings, thru 9/1. Fordham at Lincoln Center (431-9439).

Philip Pearlstein–Recent prints of the nude/Graphic portfolios by Abrahams, Acconci, Arneson, others, thru 9/1. Droll/Kolbert, 724 5th Ave (541-6006). Tues-Fri 11-5.

Yvonne Poser–Judaic themes in bronze, thru 8/30. Federation of Temple Sisterhoods, 838 5th Ave (249-0100). Mon-Fri 9:30-4:30.

***Ned Smythe**–Sculpted arcades of cast and poured concrete columns with foliated capitals, thru 10/1. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

Zacharias–Color images ordered by interference grids, thru 8/25. Dorfman, 831 Bdwy (473-2017). Mon-Fri 10-6.

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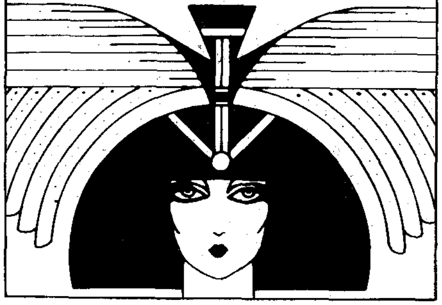

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GROUP SHOWS

57th STREET

Droll/Kolbert–724 Fifth Ave (541-6006). Closed Mon & Sat. Group show, thru 9/1.

Eric–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Gallery artists, thru 8/30.

Getler/Pall–50 W 57th (581-2724). Works by known and unknown artists including Boxer, Dine, Rauschenberg, Ruscha, thru 8/30.

Hammer–51 E 57th (644-4400). 19th and 20th century French and American works, thru 8/25.

Long–7 W 57th (752-6244). Mon-Fri 10-5:30. Gallery artists, thru 8/31.

Midtown–11 E 57th (PL8-1900). Mon-Fri 10-5:30. Bishop, Cadmus, Sivard, others, thru 9/9.

Sande–61 E 57th (688-1904). Works by gallery artists, thru 8/30.

MADISON AVE & VICINITY

Ainsling–716 Madison Ave. (752-7691). Works of young realist painters, thru 8/28.

Borgenicht–1018 Mad Ave (LE5-8040). Tues-Fri 10-2. Gallery artists, thru 8/30.

Christopher–766 Mad Ave (737-3224). Gisson, Riboli, Sarsony, others, thru 8/31.

Ericson–23 E 74th (737-6155). Gallery artists, thru 9/15.

FAR–22 E 80th (RE4-7287). Landscape and still life in contemporary American works in all media, thru 8/31.

***Gimpel Weitzenhoffer**–1040 Mad Ave (628-1897). Mon-Fri 10-5. Carved and cast sculpture by Hepworth, Moore, Niizuma; paintings by Jenkins, Natkin others, thru 9/15.

***Graham**–1014 Mad Ave (535-5566). American seascapes of the 19th century, thru 9/15.

Grolier Club–47 E 60th (TE8-6690). Mon-Fri 10-5. Manuscripts and portraits, thru 9/1.

Kraushaar–1055 Mad Ave (535-9888). Closed Sat. Group show, thru 8/31.

Rolly-Michaux–943 Mad Ave (535-1460). Aubusson tapestries by Calder, Cocteau, Gross, plus graphics by Chagall, Vasarely, others, thru 9/16.

Ronin–46 E 70th (535-2221), Group show, thru 9/16.

***Spaced**–165 W 72nd (787-6350). Tues-Sat 12-5. Architects Aronson, Desmond, Exline, Lazzaro, Stluka, thru 9/9.

SoHo

Freidus–158 Lafayette (925-0113). Gallery artists, thru 8/31.

***Hoffman**–429 W Bdwy (966-6676). Tues-Fri 11-4. Paintings, drawings, sculpture, and constructions by members, thru 9/14.

Vorpal–465 W Bdwy (777-3939). Originals by Escher, acrylics by Rigolfi, welded steel sculpture by Udinotti, others, thru 8/30.

OTHER

***African-American Institute**–833 United Nations Pl (949-5666). Mon-Fri 9-5, Sat 11-5. 150 African objects made from grass and other fibers, including clothing, agricultural implements, trays, others, thru 10/7.

***Arsenal**–830 5th Ave (360-8141). Mon-Fri 9-5. NYC posters including Chagall's for the Opera House, Steinberg's *New Yorker* cover, thru 9/10.

***Astor**–Lincoln Center (790-6551). Mon & Thurs 12-8, Tues, Wed, Fri, Sat 12-6. The dance in drawings, prints, costume designs, books, and sculpture spanning five centuries, including Diaghilev's notebook from 1909 to 1911, thru 9/2.

Battery Park City–Gate 3, landfill site opposite Morris and West Sts. (825-1494). Environmental sculptures, thru 9/17.

Bobsband–Municipal Parking Garage, 8th Ave at 53rd (226-5014). A temporary sculpture installation, thru 8/25.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Works by the American textile designer Jack Lenor Larsen, thru 9/16.

***Greenwich House**–16 Jones (242-4106). Ceramics from 1948 to the present, thru 10/14.

Hall of Science–Flushing Meadows, Corona Park (699-9400). Wed-Fri 10-4, Sat 10-5, Sun 11-5. *Development of the aerospace industry, including 38* airplane models and photos of NASA'S mission to Mars, thru 8/31. Photos by Nilsson of the inside of the human body; thru 12/30.

Snug Harbor Cultural Center–Newhouse Gallery, Staten Island (473-5666). Wed-Sun 1-5. Works by CETA artists by the sea, thru 8/27.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

St. John the Divine–1047 Amsterdam Ave (678-6923). Puerto Rican artists Colon-Morales, Dinas, Salicrup, and Soto, thru 9/3.

***U.S. Custom House**–*Broadway at Bowling Green* (747-0147). Mon-Sat 10-6, Sun 1-6. American Indian artifacts, thru 10/31.

THE HAMPTONS

Amagansett Square–Main St., Amagansett. Sculptures of women by Rosemary Cove, (744-3158).

Benson–Montauk Highway, Bridgehampton, L.I. (516-537-3233). *New Yorker* covers and cartoons, landscapes by Barnes and Foss, sculpture by Gentle, Reder, other, thru 8/29.

Bittersweet–Main St, Montauk, L.I. (516-668-3099). Paintings by Reboli, thru 8/31.

Parrish Museum–Job's Lane, Southampton (516-283-2118). The Arts of Japan, including costumes, woodblock prints, thru 8/30.

Photography

***Carlos Diaz**–Coney Island, thru 8/30. Automation House, 49 E 68th (899-2953).

***Robert Doisneau/George Krause**–Photographs of Paris/Nudes, thru 8/19. Witkin, 41 E 57th (355-1461). Tues-Fri 11-6.

Donnell Library–20 W 53rd St. (790-6551). Mon 9:30-8, Tues-Wed, Fri-Sat 9:30-5, Thrus 9:30-7. "The Later Years:" works by Grete Mannheim, 8/16 thru 8/31.

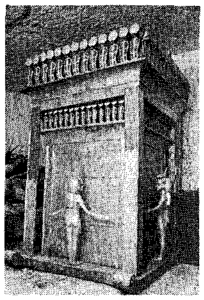
***French Cultural Services**–972 5th Ave (737-9700). Mon-Fri 10-5. Today's trends in French photography, thru 9/15.

Geoffrey Gove/SueEllen Snyder–A retrospective look at the snowstorm of 1978 by both, thru 9/5. Double Exposure, 340 6th Ave (541-7600).

***Grey**–NYU, 33 Washington Pl, Washington Sq E (598-7063). Mon-Fri 12-7, Wed 12-8:30. 19th and 20th century American and European photos from the Wagstaff collection, including Cameron, Evans, *Steichen, Talbot, others, thru 8/26.*

***William Henry Jackson**–Waterfalls and rock formations of Cascade Canyon, Colorado, thru 8/18. Wolf, 30 W 57th (586-8432). Mon-Fri 11-6.

SNEAK PEEK AT TUT



The **Kodak Gallery**'s newest show is a photographic preview of the treasures of King Tut. The exhibit consists of reproductions of artifacts, a slide show relating the background of the discovery, and photographic enlargements. The gallery is located at 1133 Sixth Ave. and is open Mondays 12-5 and Tuesdays-Saturdays 9:30-5. Thru November 3 (262-6183).

Light–724 5th Ave (582-6552). Works by Callahan, Newman, Siskind, Strand, others, thru 8/31.

***Midtown-Y**–344 E 14th (674-7200). Mon-Thurs 12-8, Fri til 4, Sun 10-1. Sports and games in the streets, parks, playgrounds, and plazas of NYC taken over the past 40 years by Cartier, Eisenberg, Gove, Wolff, others, thru 9/17.

Nikon House–620 5th Ave (586-3907). An interna*tional photo competition, thru 9/2.*

Port Washington Public Library–245 Main St, Port Washington, L.I. (516-883-4400). Contemporaries working in 19th century processes, including Lopes, Morimoto, Steinberg, others, thru 8/31.

Soho/Stieglitz–34 W 13th (242-9198). Sat-Sun 1-6, Tues 7-9. Still life in abstract form by Berkowitz; counterculture in Palo Alto, California, by Mason; *Lions of Judah by Threadgill; photos by members;* thru 8/29.

Terrain–141 Greene (777-4490). Works dealing with views of Eli Siegel, thru 8/30.

Truman–38 E 57th (688-3516). Tues-Thurs 10-5. Fantasy-drama portraits by Lazar, mysteries by Quinn, thru 8/31.

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Yes, you can have dinner for under $10

By MARTIN BURDEN FEB. 10, 1978

How about a restaurant that offers dinners—complete, good quality dinners—for as little as $6.95, or even $5.95? That should catch your attention; it's one of the better buys in town.

And this is a place that has been popular for a long time—**Ye Waverly Inn,** which has been at 16 Bank St., a few steps west of Greenwich Av. in the Village, since 1920.

The friendly waitresses describe the dishes and the daily specials, and actually seem to care that you enjoy what you order. And somehow they always seem to be on hand when you want something.

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That complete $5.95 dinner we mentioned is the early bird special served Monday through Thursday from 5:15 to 6:15 p.m., with an entree choice of sauteed liver, broiled fish, fried chicken or baked meat loaf. As we said before, it's a good buy.

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OPEN SUNDAYS

***Adam Clark Vroman** (1856-1916)–Simple, direct, unsentimental, and uncompromising views of the Southwest, thru 8/18. Prakapas, 19 E 71st (737-6066). Tues-Fri 11-6.

Diane Young–Abstract shadow compositions, thru 8/31. Popular Photography, 1 Park Ave (725-3785). Mon-Fri 9-5.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Sport of Birding;* thru autumn. **Hayden Planetarium,** CPW at 81st St. (724-8700). Laserium concert, Wed at 8:45, Fri-Sun at 7:30.

Asia House–112 E 64th (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs til 8:30.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of a Neglected Past:* Photographs, slides, and artifacts depicting over 125 years of the history and culture of the Chinese people in America; thru 8/30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Visions of Courtly India:* Pahari miniatures, thru 9/17.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Embroidery Through the Ages:* Fine and rare examples from the 14th century to the present, for the church and for secular use; thru 9/3.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Frick Collection, 1 E 70th St. (288-0700). Wed-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. *Alberto Burri:* A retrospective view, 1948-78; thru 8/27. Prints by Hendrick Nicolaas Werkman (1882-1945); thru 9/17.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Photographs of Lee Friedlander. *Presence & Passage:* Drawings and paintings by Nicholas Barbieri. Prints by Merle Perlmutter. These shows run thru 9/17. *The Ringling Brothers Circus Model:* An 8' by 16' scale model of the circus of 1912-14; thru 9/30.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Edward Weston—Gifts to His Sister:* 125 prints by the artist; thru 9/3. *The Great West—Real/Ideal:* Black-and-white and color prints revealing concepts of the geographical, historical, and cultural regions of North America; thru 9/3.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Images of Women—Master Drawings of Five Centuries:* Drawings from the 15th to the 20th century, including works by Rembrandt, Dürer, Ingres, Renoir, Matisse, others; thru 10/1. *Japanese Early Blue and White Export Ware:* Export porcelain of the second half of the 17th century; thru 9/3. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Polish Arms & Armor;* indefinite close. *Reports on the France of Louis XIII:* Engravings by Abraham Bosse (1602-76) on the preoccupations, divertissements, interior decorations, and modes of dress in Paris during his time; thru 10/29.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Fri 10:30-4:30, Sat & Sun 11-4. *En Foco:* Black-and-white photographs by Charles Biasiny Rivera, Roger Caban, and Felipe Dante which deal with Hispanics in three areas—education, small business, and labor; thru 10/3.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. *Folk Art—The Heart of America:* Objects incorporating and illustrating the heart; thru 10/15.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 10-5. *The Morning Watch:* An exhibition devoted to viewing programs from the museum's collection; thru 9/2. *The Welles Hangen Collection:* Photos, recordings, and scripts of the correspondent lost in Cambodia in 1970; thru 8/26.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. Functional and sculptural works in clay and glass by young Americans, thru 10/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Light Years:* Illuminating the development of holography; thru 8/27.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Jim Dine's Etchings:* The history of his work; thru 9/5. *The Architecture of Gunnar Asplund;* thru 9/10. Sound installation by Max Neuhaus, thru 9/5. *Designed for Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Artists and Writers:* Drawings and portraits of 20th century American and European painters and sculptors, poets and philosophers, novelists and critics; thru 9/24. *Mirrors and Windows:* American photography since 1960; thru 10/2. *Photographs by Art Sinsabaugh:* Of Chicago cityscapes, New England, the East Coast, and the midwest; thru 10/29. The museum's **Summergarden** is now open Fri, Sat & Sun from 6 to 10 p.m., thru 9/3.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6. *Double Take:* An exhibition of recent works by eighteen contemporary artists; thru 8/31.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 9/5. *New Life for Old Objects—The Art of the Conservator:* An exhibition of restored paintings, sculptures, and artifacts; thru 8/31. *Wish You Were Here:* A look at popular New York State vacation spots of the past; thru 9/30.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Documents and photos dealing with the struggle for woman suffrage, 1848-1920, thru 9/30. Rare circus posters, thru 9/20. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/29/At Lincoln Center, 111 Amsterdam Ave. Mon-Sat 12-6. Photos and memorabilia of Eglevsky, 1917 to 1977, thru 9/2. Scores, correspondence, manuscripts, and stage designs of Luigi Dallapiccola (1904-75), the noted Italian composer, thru 9/16.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Play Ball!—A Century of Sports in Art:* Includes works by George Bellows, Richard Diebenkorn, Sidney Goodman, Red Grooms, Bill King, Yasuo Kuniyoshi, Ben Shahn, and others; thru 9/10.

Nicholas Roerich Museum, 319 W 107th St. (864-7752). Sun-Fri 2-5.

South Street Seaport Gallery, 215 Water St. (766-9020). Daily, 11-6. *The Afternoon of Sail:* A re-creation of 19th century South Street; thru 9/4.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Art About Art:* Multimedia exhibition of more than 100 works by 50 contemporary American artists; thru 9/24. *Four-Part Drawing of Lines to Points on a Grid:* Sol LeWitt's drawing, installed on four walls of the lobby gallery; thru 9/10. *Twentieth-Century American Drawings:* Major works by Bochner, Indiana, Morris, Nauman, and Wood; thru 10/1. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Yankees, Yankee Stadium (293-4300); vs. Oakland A's, 8/25-26 at 8, 8/27 at 2; vs. California Angels, 8/28-29 at 8.

Mets, Shea Stadium (672-2000); vs. San Francisco Giants, 8/22 at 8, 8/23 at 2.

Cosmos, Giants Stadium, Meadowlands (265-8600). Semi-final playoff match, 8/23 at 8 (tentative). Soccer Bowl, 8/27 at 4.

Apples, Felt Forum (661-8070). Semi-final matches to be announced.

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. San Diego Charges (exhibition game), 8/26 at 8.

Robert F. Kennedy Pro-Celebrity Tennis Tournament, Forest Hills Stadium (679-1800), 8/26 from 10 A.M. to 5:30 P.M.

Starting Monday, August 21 at 12:30, a week of exciting events at Gimbels Broadway at 33rd Street. **Everyday** meet JIM KERR, super D.J. of WPIX-FM radio who will introduce our celebrities, our **suddenly...it's me movie** and the **Alice Dysart Fantasy Players,** unique pantomimers. **Everyday** receive *me!* fragrance samples, get in on drawings (fab gifts including jogging sets). **Monday, August 21** meet HARVE PRESNELL, star of Annie Get Your Gun now at the Jones Beach Theatre. **Tuesday, August 22,** it's disco time with famous performers from "VIVA! VIVA" dazzling revue now at the Rainbow Grill. More surprise celebrities everyday through Friday, August 25. Juniors, Third Floor

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New York Without Newspapers

The Public

". . . Small events of city life are lost in the first weeks, among them that special moment, gentle as sunset, when the first edition of the Daily News *comes up and people gather at countless newsstands to see a single event stretched full-page-big . . ."*

By Francis X. Clines

The first morning with the Philadelphia *Inquirer*, which is to say the fifth morning of the newspaper strike, Leighton Bloom looked up from this uninvited paper across the breakfast table at his wife, Mary, and said, "Make sure we don't get charged for this." And he left the paper behind and went forth from the West Side to work.

But Mary Bloom is smart and thankful for small favors and she took the paper with her when she walked her pet Komondors—two shaggy, merry, huge dogs weighing 150 pounds each. And it came to pass that the *Inquirer* from Philadelphia became a pooper scooper on West End Avenue and West 83rd Street in the newspaper strike of 1978.

The other people in Mary's building were not so adaptive. "The deliveryman just began dropping off the *Inquirer* without notice," Mary says. "The building was in an uproar, but at least we had something for the dog droppings."

David Garth doesn't have a dog to walk, but he has a candidate to preen, and he feels he needs to see his candidate, Governor Carey, in cold print every day to have a full sense of things. "And all I can find out is they're not going to let Rizzo run for a third term in Philadelphia," Garth says. "What this strike is, is terrible, painful, horrible. . . ."

He goes on in just that tone that is the familiar initial emotion of a New York newspaper strike: crankiness. For most New Yorkers who never go near the picket lines and confusion of the thing, these strikes do not begin with the blinding pain an editorial writer might conjure up for pay, but rather with a bit of bumping about in dimness, a stubbing of curiosity, a misplacing of mental tatting.

Small events of city life are lost in the first weeks, among them that special moment, gentle as sunset, when the first edition of the *Daily News* comes up and people gather at countless newsstands all over town to see a single event stretched full-page-big and to gather the latest dugout maunderings on the sports pages. Among the first hit by the absence of newspaper data was the city's horde of ordinary illegal gamblers who were put to extra trouble in finding out the day's pari-mutuel total at Saratoga in order to get the three digits of the winning number in the Manhattan lottery. Even more troublesome was tracking down the data for the nine-race formula to extrapolate the winning number in the Brooklyn lottery. But it seems less sacrificial than tracking a Komondor on the West Side with the latest on Mayor Rizzo.

At first people enjoy the bits of cleverness forced on them. Gordon Cooke, senior vice-president for sales promotion at Bloomingdale's, put out four messengers carrying sandwich boards and pamphlets, and this touch of hawking worked fine, he says. But his ad campaigns are mapped at least four weeks into the future and he was left trying to imagine the city in mid-September, when the publishers and union can't talk with certainty about the next day. The two sides send forth a priestly-looking mediator to poke around before the TV cameras at the chicken innards of collective bargaining in the New York newspaper industry. "Constructive" was the overnight word after the first renewed mediation.

Theodore Kheel, the lawyer and veteran of past newspaper negotiations, expertly shrugged off that first word in his new, more public capacity. Things are so ritualized now in a newspaper strike that he was hired instantly as a TV commentator for the strike, the same way Tom Seaver finishes pitching one day and goes up into the booth to comment on the next day's big game.

Over on Roosevelt Island, the Reades—Dorothy and Herman—measure this word "constructive" very carefully, as they do all words. They love and crave the printed word and, in retirement, started a community library on the island. They qualify in this strike as typical pained newspaper addicts, the sort who know as much about Israel from reading the *Times* as they do about Manhattan across the river from their windows. "I only heard a scrap about the latest Israeli settlement problem that Dorothy got from the radio," says Herman, very frustrated at this mere whiff of a development.

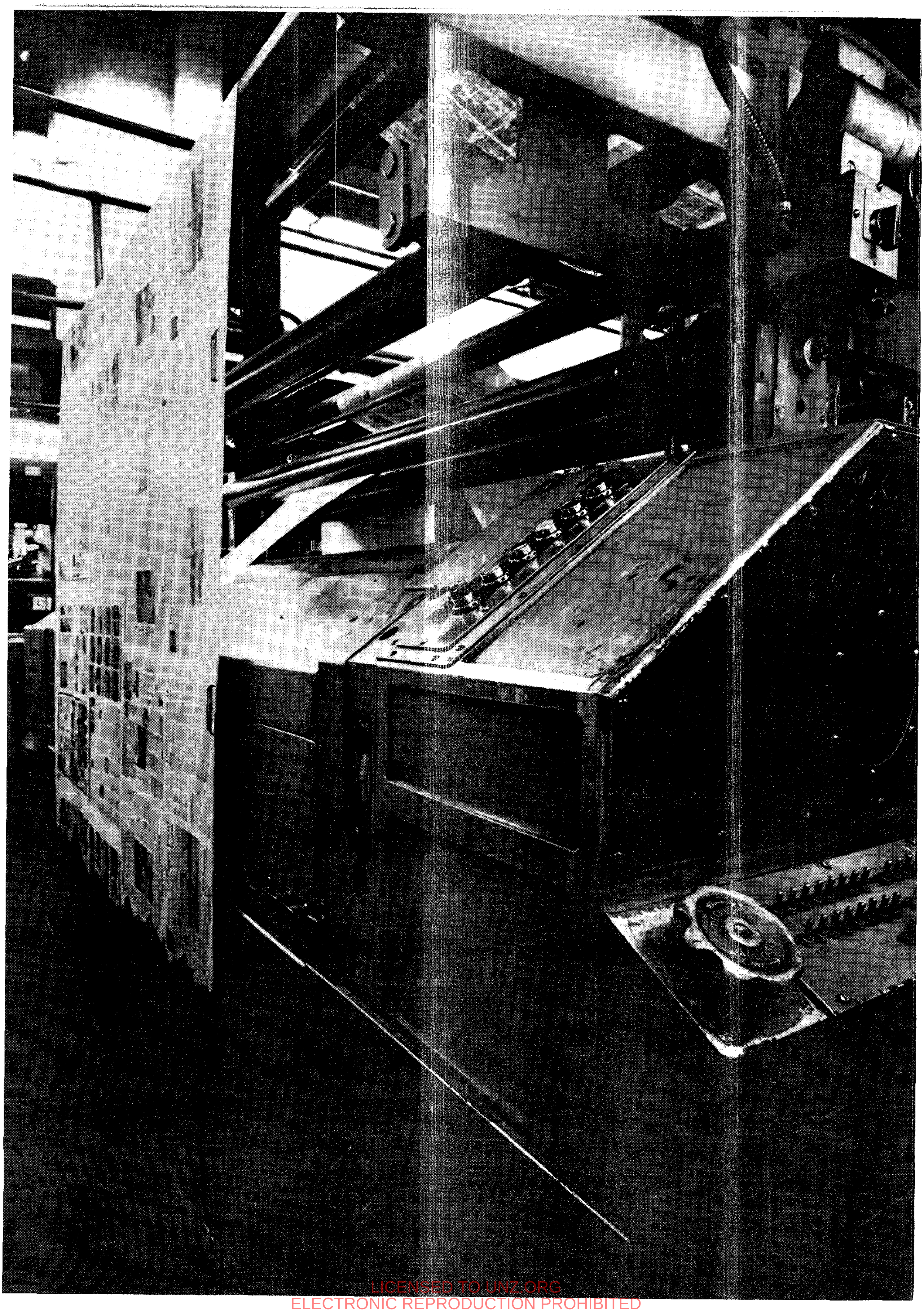
It is true there are more people showing up at the library since the strike began, the Reades say. But on the other hand, Herman says, a subway ride on the East Side's Lexington Avenue line can be pathetic these days. "People are looking around as if astonished to see someone else, and they slide away from direct eye contact."

Another subway rider, John O'Keefe, agrees people seem more disoriented on the subways, and from watching them twice a day he theorizes this is because reading a newspaper on the subway is about as sacred as anything gets these days. He is public-information director for Lincoln Center but says don't worry about the big institutions, they'll survive. "What so many people are losing is a daily stretch of privacy in which they look at the world as they choose in different parts of the paper. A certain comfort has disappeared."

A certain comfort. Lou Singer wakes up in Brooklyn at 2:30 in the morning and thinks of 2,000 copies of the *Times* and *News* that normally he would begin shuttling onto his home-delivery

Full stop: *Presses at the New York* Post *have come to a halt, until???*

Photograph by Charles Wiesehahn



route to brownstones and apartment houses. "I am having a hell of a time," he says, disgusted. "I get up and go down and wander around." He goes in the dark to the Long Island Rail Road terminal at Flatbush and Atlantic avenues and waits there, commiserating with the two brothers who run the newsstand there and who suffer double pain because they also hold jobs as deliverymen for the *News.*

To kill time, Lou, a history buff who conducts tours of the borough, says he holds educational chats with some of the waiting, working prostitutes at the intersection. He has a doughnut across the street. The sun finally comes up and he goes home, back to bed, exhausted, he says, from not having worked. "The last strike I worked and worked, finding substitute papers to offer my customers and I wound up with a big nothing for my trouble." Now all he can do is wait and wake up every morning at 2:30.

Over at the *News,* in the seventh-floor city room, Dick Oliver, the metropolitan editor, had all the lights turned on one day early in the strike because he couldn't stand the loneliness of the place. The skeletal existence is most intolerable, he says, when each day the same people come up and say, "What do you hear about the strike?" He says his main fun is putting together a nightly *Daily News* radio program for WMCA and kibitzing by tapping a deskman-horseplayer, Sal Gerage, to be the show's instant expert handicapper on the Saratoga line. A law forbidding the promotion of gambling over the air has foiled that latter venture, and Oliver is currently trying to find another spot for Gerage.

Across town at the *Times,* much the same thing is happening, with editors playing at newspapering and winding up with a radio script for WQXR instead of a deliriously fat, folded, portable journal. Syd Schanberg, the metropolitan editor, sounds like he is describing a new sort of subway pervert as he confesses to riding to work and reading the Passaic *Herald-News.* His city room is a scene of half-a-loaf automation, partly ripped up, partly fitted out with computer technology and a pastel future, like the city's newspaper industry itself. He sounds melancholy on the phone. At night he goes over to New Jersey with A. M. Rosenthal, the executive editor, to pay a jailhouse visit to their reporter, Myron Farber, whose principal vehicle in his First Amendment fight—his own newspaper —is silent for now.

There are some newspaper addicts who admit to a short-run sense of relief for now. "In a way it's freedom," says Tony Ramirez, a self-described "compulsive" *Times* reader who must go down and down the columns irresistibly when the paper is in print. "I am free of my fix, but now I fear I'll go into permanent withdrawal."

In a far tighter time frame, but no less compulsive, Dr. John Andino, a Brooklyn physician who is a former Police Department detective, misses what is the typical cop's page 4 syndrome with the *News*—checking for the latest crime capers played on that inside page as if still manning a patrol car—when the first edition comes up. Now he specializes in treating old people and he notices a number of them still structuring their days lately around a slow stroll to the candy store/newsstand on Third Avenue in Bay Ridge. "They look forward to that walk and they go there as if the paper were waiting," he says. "There's more to the news than who got murdered."

At City Hall, where workers regularly get fed up with what they perceive as newspaper carping, there were gentle remarks after one week of the strike that, all in all, they missed the kisses and they missed the bites. When you ask about the relief of having critics silenced, Deputy Mayor David Brown replies, "Well, it's like the phone going dead: You may be glad you missed a certain call, but then you wonder about the others you should have gotten."

One Koch official taxed with constructing a strategy for opposing a Republican bill in Albany affecting the city's plan for a convention center found that the bill had not yet surfaced in the papers before the strike began. "In a way, it doesn't exist yet," the official said, "not on the level where you could call up executives at the papers and seek some editorial pressure." So this official is waiting for the papers to come back so the bill can, in effect, come into being so he might then try to kill it.

Cynics might feel pleasure in being spared such political events as the weekly doings of the City Council: Last week the nude-sunbathing controversy surfaced at a council hearing, about eight years behind California's level of civics and five days late for the local final editions.

And if you wonder what fresh charges, theories, and alarming questions were missed in the newspapers' absence from the current hearings of the House Select Committee on Assassinations, one committee official said don't worry. "In a way it's easier," said Dawne Miller, administrative assistant to the chief counsel. "We're not so subject this way to people just running in and talking off the top of their heads. One of our problems is we're in the press a lot and things get sensationalized," she said.

If true, all politicians should suffer being ignored so well as the select committee's members are reported. Even so, a healthy newspaper reader has to wonder what Murray Kempton would have done with that reasoning and the committee's visit itself, and now we'll never know.

The Strike

". . . So age-encrusted and arcane are the labor relations of the New York papers, so computerishly complex are the technologies, that even those involved often do not understand what is happening . . ."

By Maurice Carroll

A spatter of hand clapping momentarily diverted the wine guzzlers on the 43rd Street sidewalk. They looked toward the Times building, where the picketing pressmen had caught sight of their president, Bill Kennedy, approaching for a touch-bases-with-the-troops visit after he appeared on the *Newsmakers* television show to tell why all the New York City newspapers had been closed by a strike for the first time in fifteen years.

"Hang in there, Bill," shouted someone in the shuffling line, and they all clapped their hands together. Kennedy smiled, and then, asked how things looked, he frowned and said it might be a long one.

There was a settled-in, placid air on the picket line. It was not like the nasty scene outside the News building during the five-day strike two months earlier that set the stage for the citywide shutdown, not like the what-are-we-doing-here-anyway air of the last total shutdown, the famed "long strike" of 1962–63, not like the weary inevitability of the walkout that delayed the 1966 merger that gave birth to the hapless "Widget."

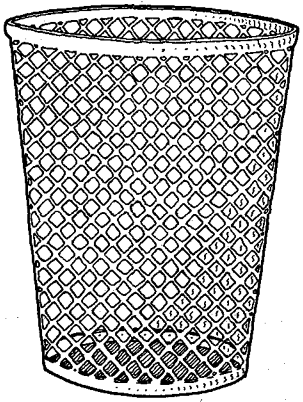
So age-encrusted and arcane are the labor relations of the New York papers, so computerishly complex are the technologies that management and labor are now trying to adapt to, that even those involved often do not understand what is happening.

But those who were talking into the microphones that carried the newspaper story to the newspaperless city seemed to agree that the strike may be a long one, that the issues were crucial to the managements and the unions, and that the impact could be severe.

Ominously, the chairman of Gimbels told an interviewer that despite the shutoff of newspaper advertising, sales had not gone down at all. It made him wonder, he said, if the store's spending on newspaper adver-

THE STOPPED PRESS

By Frederick Allen



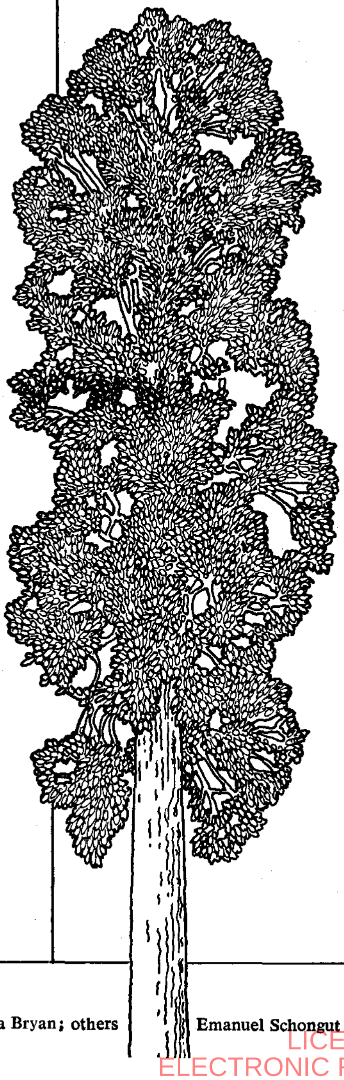
A spokesman for the Sanitation Department, asked how much less garbage there was without newspapers, could supply no figures but stated that "there's a lot less blowing around."

Wrapping all those dishes in newspaper at the Pottery Barn isn't a problem—yet. "We never use paper that's less than a month old," said Mike Emerson, of the 59th Street store. "But if it goes on, it could be costly—we'd have to buy blank newsprint."

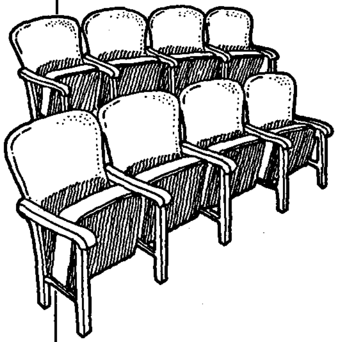
"The New Living Newspaper," a show comprised of quotes from daily papers, is due to open August 31. "We're getting kind of nervous," says the press agent. "Our material could get stale."

Still waiting for the solution to the August 6 Sunday *Times* puzzle? Here's some help: 37 Down, a "Noted Alaskan," is EGAN. 83 Across, "Absquatulate," is SCRAM.

Every day the *Times* doesn't appear 7,860 trees are saved. On Sunday, 62,860 trees are saved, 314 acres' worth. All of these trees are in Canada except for those used to make the Sunday magazine. Its trees are in Finland.



Sydney Omarr's syndicated horoscope for the second day of the strike said, for *Times* publisher Arthur Ochs "Punch" Sulzberger, "You had a hand in it."



The New York opening of *A Dream of Passion*, a new film starring Melina Mercouri, has been postponed indefinitely due to the strike. Sheldon Gunsberg, head of the Walter Reade Organization, says that at some of his theaters attendance "could be down as much as 30 percent," because nobody knows what's showing.

Captain Kangaroo was bumped from the air in favor of local-news coverage. Viewership in his time slot doubled, but a spokesman for the station said it's "losing a fortune" covering so much news.

The real-estate business is surprisingly unhurt by the strike. One Manhattan agent says, "The market is so tight right now the strike almost helps," and adds that most people are still looking at old copies of the *Times*.

Mayor Koch has not volunteered to read the funnies on TV or radio, à la La Guardia. Soupy Sales and other civic-minded celebrities have stepped in on WCBS-TV.

Illustrations: top right, Diana Bryan; others Emanuel Schongut; photo, Culver Pictures

tising "hasn't been too extensive."

The city's Office of Economic Development said the three papers were losing $2 million a day directly, three fourths in ad revenues, the rest from what their 3.4 million combined readers had paid for their daily *News, Post,* or *Times.*

There was an incalculable spillover impact on those businesses that count on newspapers to help bring in customers—stores with sales, movies and theaters with new shows, supermarkets with their item-by-item price wars in the cluttered Wednesday ads—and on all the people hunting in the classified sections for jobs or for apartments.

Would they find—like the man from Gimbels—that they could get along without the papers? Several hundred thousand readers apparently did the last time around. In the years after that citywide shutdown in 1962–63, first the *Mirror,* then the *Herald Tribune,* the *World Telegram & Sun,* and the *Journal-American* all went out of business, the latter three after blundering into the merger that spawned the *World Journal Tribune,* a dullish hybrid that soon died. Three papers were left in a city that had had seven when the long strike started.

The issue that temporarily cut the number to zero this summer involves how many men should be assigned to work in the vast rooms where rolls of blank paper are fed through screeching, shuddering presses and emerge ink-covered, folded, and cut into newspapers.

So-called "manning" is hardly an issue confined to newspapers. Every hotel ballroom in New York has an assigned quota of musicians, and if an organization wants to hire one lonely pianist or accordionist or whatever, the union still insists that the assigned number of card-carrying members collect their pay.

But "manning" is of crucial importance to New York City newspapers, and not only in the pressrooms. The city dailies have traditionally hired more reporters and editors than they need. It allows the luxury of letting good people sit around and think or schmooze now and then, which, everyone in the trade knows, makes for better newspapers. On the mechanical side, the unions built upon the craft aspect of the printing process—it never has been simply a mechanical trade—and on the labor bias of New York to bargain for similar overstaffing in their work.

The publishers have been trying to cut back for years.

One outgrowth of the long strike was the leadership labor role taken by the printers' union president, Bert Powers, a savvy sort who worked out a contract recognizing that the metal-type technology his people practiced was doomed and agreed to let the papers abolish it and convert to cold type and computers while protecting his members and the pensions.

But the other unions, none with leadership in Powers's class, have lurched along with first this one, now that, out in front. It was the Guild, the union of reporters and clerks and other non-mechanical types, which went out at the *News* June 13 in what many of those milling in anger behind the barricades called a forced strike, an effort by the publishers to break the unions.

That did not work. At first, some occasional members of the drivers' union delivered a paper produced by management (including some management people borrowed from the other, non-struck papers, it was said). But after two angry nights, the regular members insisted that the picket lines be honored. Even so, pressure from the other unions, whose leaders feared the thing might escalate into a citywide shutdown, forced the Guild to accept a contract giving back some things that had been won in previous years.

But the mood had been created for a confrontation. Not only did the *News* workers return in anger, while the *News* was shut, loutish uniformed guards were hired to prowl the corridors of the *Post* and the *Times,* stirring a them-against-us mentality.

And confrontation there was. The publishers, arguing that they were required to hire twice as many pressmen, measured against the work load, as the suburban papers that more and more are competing against them for high-income, high-spending readers, proclaimed new work rules when the pressmen declined to negotiate that much of a cutback. The three managements posted the rules on Wednesday evening and Thursday morning, August 9 and 10; simultaneously, picket lines went up and workers walked out.

New York newspaper readers turned in perplexity to the *News World,* produced by young followers of the Reverend Moon, to a variety of unfamiliar suburban or foreign-language dailies, even forlornly to a flood of imports from Philadelphia with listings for strange TV stations, unfamiliar by-lines, headlines in which "the city" meant, of course, Philadelphia. New York newspaper workers stayed out. Some of the unions prepared to follow the pressmen into formal strike status, complicating the difficulty of opening the papers up again. Each had been working contractless since the simultaneous expiration March 30, ready to accept the cash package won by the first (the drivers' union) and to add its own little wrinkles at the edges of the contract when its turn came. Now, it appeared, the whole shebang might have to be straightened out before the papers reopened.

"Several of the unions have announced that they may have to strike themselves," George McDonald, head of the Allied Printing Trades Council, told an interviewer.

"It looks gloomy," said Kenneth Moffett, the federal mediator in the pressman-publisher talks.

No one suggested that any of the three existing newspapers was in imminent danger of death, but everyone seemed to fear that their shutdown might be a tough one to finish.

Those of us who remember the newspapers that did die remember too the varying moods with which the strikes that accompanied their demise set in.

The long strike of 1962–63 started on a gloomy December Saturday. Expecting that this would be another in a series of alarms that were averted when the negotiators' clocks were stopped at night, I arrived on West 41st Street to be the day city editor to find pickets on the march. Jim Bellows, the editor, took my phone call. Put in for a day's pay and go home, he said. Both of us talked as if we'd be back on the same side by Monday.

It was 114 days later that the New York papers finally opened.

There was a short strike at the *Times* in 1965 over a pension item so obscure that even Peter Kihss, the only *Times* reporter who ever types charts into his stories, never could explain it to my satisfaction, and an occasional dustup at the *News.* But the ensuing years did not produce a citywide shutdown.

They did result in the demise of the three papers that tried to merge in 1966 but first were struck for months while unions and management haggled over which should be kept in the smaller, merged organization.

In retrospect, it is clear that the merged corporation never had prepared adequately to go into immediate operation. It needed a shutdown to sort things out.

But at the time, some of us felt that our union shared the blame for failing to work out the deal before the merger date, and Fred Ferretti, Danny Blum, and I sat around a bottle of scotch at the city desk, sort of mindlessly defiant, as the 4 P.M. strike deadline passed. Eventually we left, abandoning the ice bucket that Don Forst had borrowed from Bleeck's saloon downstairs.

They never found the ice bucket, and after a bit of floundering and a brief unhappy revival in the *World Journal Tribune,* they lost our newspaper, too. ■

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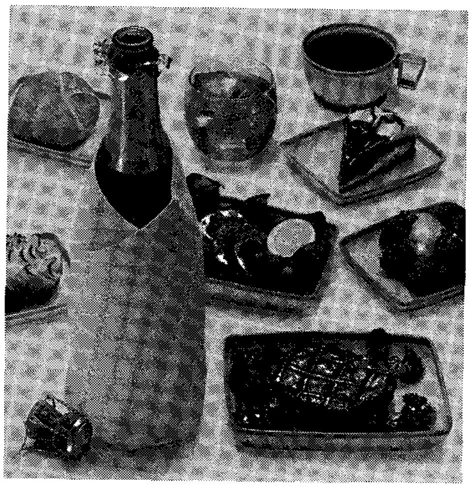

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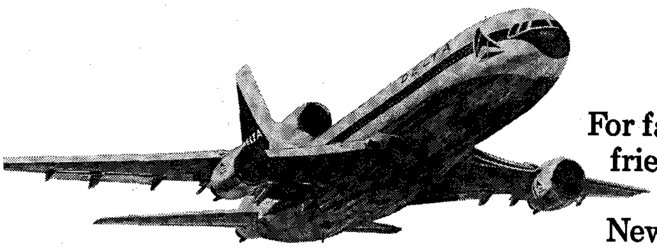

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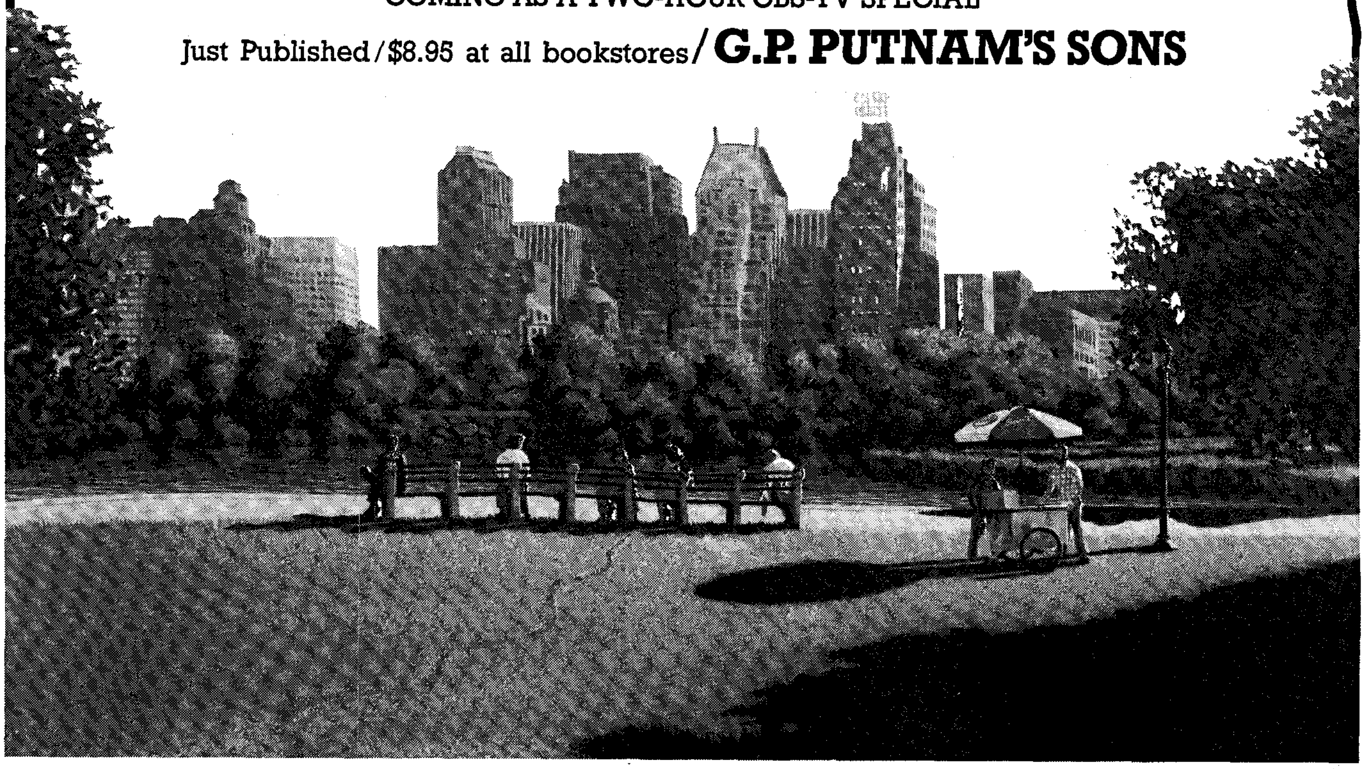
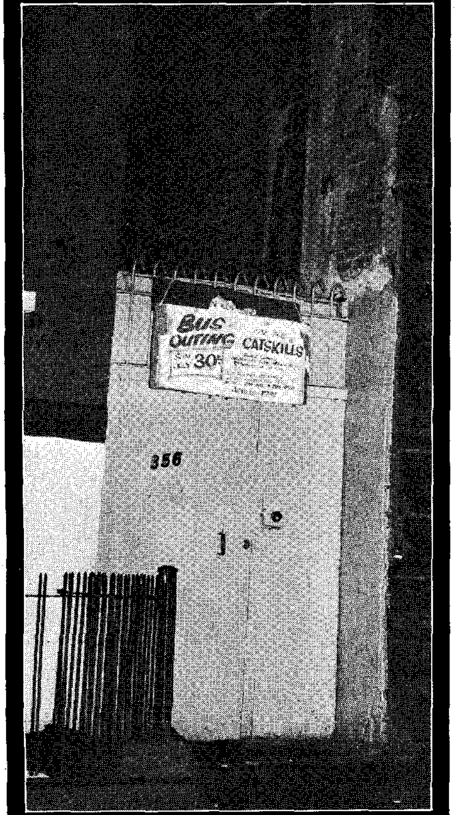


Dodge City, The Deadliest Precinct in Town

By Randy Young

". . . New York's wickedest zone runs from 127th to 159th between the East River and St. Nicholas Avenue, where 48 people have been murdered so far this year, where rapes and robberies and fear are commonplace . . ."



Escape clause: Club on West 145th Street arranges outings for youngsters.

I've known guys who had to get out of here because they were nervous wrecks. You only tell your wife the funny stories. Otherwise, you might hesitate at some point. And if you hesitate on this job, you're dead.

—Police sergeant
32nd Precinct

It bothers me greatly that there is not this large public outcry against lawlessness in Harlem. There is a stereotyped attitude that blacks will always kill other blacks. Maybe someday people will realize that these are human lives that are being wasted.

—City Councilman Fred Samuel

It is New York's most wicked zone—a square mile of urban badland known to law-enforcement officials in the area as Dodge City. And rightly so. Over the last four years, 360 men, women, and children have been shot, knifed, beaten, bludgeoned, or otherwise battered to death here. More dramatic, since the beginning of the year 48 people have been killed. Hardly a week goes by without gunfire in the streets, without people diving for cover, without victims crumbling to the ground. Rapes, robberies, burglaries, and assaults are commonplace. Fear is the way it is.

The walking wounded are reminders. They can be seen idling on street corners. On West 143rd Street and Lenox Avenue, an area buzzing with narcotics traffic, is a frail-looking fifteen-year-old known as "Hemorrhoids." He was approached early this year by a man angered about some bad drugs. The man placed a gun to Hemorrhoids' temple and pulled the trigger. The bullet splattered when it hit bone and instead of penetrating the skull lodged in the jaw. The youth was taken to the hospital—and was soon back on the streets with little more than a bad headache.

At West 154th and Eighth is an eighteen-year-old street veteran with the name of "Hard Henry." He is propped up by a crutch, talking to a small circle of friends in front of an abandoned storefront. A dirty bandage covers a side of his face, blown open by a bullet.

Not that Dodge City residents need such reminders. Many are still shaken by the orgy of street violence last year between gangs and young pushers fighting for the area's lucrative drug turf. It was a battle in which more than 50 shootings and 18 murders occurred in the vicinity of one street corner—New York's bloodiest street corner—147th Street and Eighth Avenue. "They were shooting at anything that moved," recalls an elderly woman with a ground-floor apartment nearby. "The only way we could go outside was in groups, and never after dark." This year has seen a decline in gang and drug-related homicides, but murders are still up dramatically over last year as a result of what police call "disputes"—blowups between family members, friends, and strangers.

So goes life in New York's 32nd Police Precinct, a slice of central and northern Harlem stretching from 127th to 159th Street between the Harlem River and St. Nicholas Avenue. There are 110,000 people here—about a fifth of Harlem's population—most of them black, most of them shoehorned into endless rows of four- and five-story walk-up tenements. Framed in doorway after doorway in a sorrowful street-level frieze are the unemployed, the elderly, the addicts, the infirm, the hustlers, the welfare mothers, the young children who must sleep four to a bed. Staring. Waiting.

Even so, the "Three-Two" is no bombed-out shell like sections of the South Bronx. There are pockets of af-

Photographed by Stephanie L. Marcus

fluence here, small in number but undeniably present, that are home to a respectable middle class: young executives, professional people, judges, and clergymen. They live on streets such as West 138th and 139th between Seventh and Eighth avenues, known as Strivers' Row. Handsome row houses, these, built of fine brick and brownstone and once belonging to such families as the Cadwalladers, Pinckneys, and Delanceys. Strivers' Row has two block associations that enforce rigid rules: Children may not play in the street; all pickups and deliveries must be made through back entrances and courts; hedges must be uniformly clipped.

There are other prestige addresses in the area, such as Lenox Terrace (where Percy Sutton, former Manhattan borough president, lives), Esplanade Gardens, and Sugar Hill, also known as Harlem Heights. They are home to hundreds of hardworking, successful people, a side of Harlem that no one hears about.

And that's what makes the violence here all the more frightening. Innocent people are dying in the streets along with drug pushers, junkies, and hoodlums. In the midst of last fall's mayhem, a group of residents enraged by what they felt was police reticence persuaded police officials to form a special task force to try to control the violence in a single neighborhood. In a short time, crime statistics did in fact drop, but the victory was bittersweet. Murders have increased 65 percent in the rest of the 32nd Precinct. In this forlorn area there are nearly three times as many murders per capita being committed as in Cleveland, a city which, according to FBI figures for 1977, had the highest homicide rate among the nation's ten largest cities. New York City ranked eighth, with nearly twenty murders per 100,000 residents.

The Three-Two, meanwhile, has moved into the position of New York's homicide capital, ahead of the Bronx's 44th Precinct, runner-up with 36 homicides through the first seven months of this year. The irony in all this is that few New Yorkers have ever heard of the Three-Two.

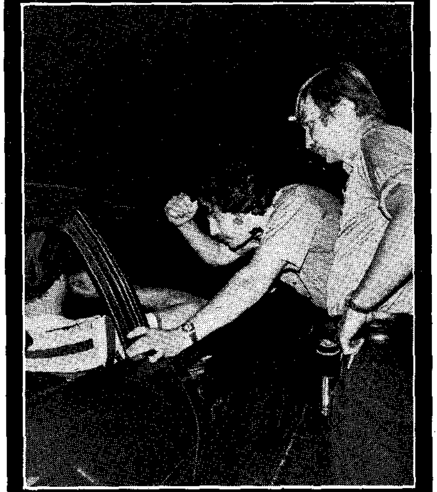
The police call them stickup gangs. The residents of central Harlem call them trouble and often yank their children off the sidewalks when the gangs come swaggering down the block, two and three abreast, packing one and sometimes two pistols. They are not gangs in the classic sense, with the fearsome names, studded jackets, and strange initiation rites. They are cliques of schoolroom and barroom buddies who hang out together, rob together, and sometimes kill together—teenagers, many of them with scars and criminal records going back to grade school. Some already have killed three and four times.

Their aim is simple: to make money any way they can. Sometimes this means hustling drugs, but more often it means sticking up and extorting money from the local drug peddlers, the numbers runners, the after-hours-club operators, and the merchants. If they resist, they are shot. Not in the heart, or the head. No, that would remove a source of income. Instead, they are shot in the legs as warning that they had better be more compliant in the future.

"We've had numbers guys come to us and say, 'Get these kids off our backs,'" says a Harlem detective. "There is just no way of knowing what they'll do next."

No one knows for sure how many gangs or factions there are in Harlem. Some are as enduring as yesterday's headlines; others have established structures and territories. Figures mean little, however, when these street sects declare all-out warfare. Theirs is an eye-for-an-eye ethos which depreciates life in Harlem and which can quickly bring a community to its knees.

". . . No one knows for sure how many gangs or factions there are in the 32nd, but figures mean little when it's war. Some of the gang members have long scars and records, and some have killed three or four times . . ."



Exchange: All three are cops, talking about stolen cars in the 32nd.

On the evening of September 26, 1977, a local drug dealer known as "Needles" walked past Roger's Pub at 149th Street and Eighth Avenue. Inside were members of an organization led by Ivan Johnson, 24, and Michael "Dondi" Houze, 19. They rushed outside for what they were certain would be an easy score. This time they were wrong: Needles pulled a gun; so did a pusher friend of his named Johnny Nesbitt. Dondi went for his gun too but was cut down by three bullets to the head and stomach. Needles and Nesbitt fled. Dondi's comrades flagged a gypsy cab and took him to Harlem Hospital. He died.

Fellow gang members returned the same night to the site of Dondi's shooting and, according to accounts from police officers and neighborhood sources, knelt on the sidewalk over the spot where Dondi's blood had formed a pool, and scooped up the blood in their hands. They swore to avenge Dondi's death. With that, they began to drink his blood. Ivan Johnson first, then the six others. "They swore they were going to take anybody who got in their way and shoot them in the head," said a young woman who knew the gang members. "If you were in the wrong place at the wrong time, you would get shot."

Sure enough, the gunfire began immediately, even while the police were still at the scene of Dondi's murder. The early targets included local nightspots and gambling joints, where some money and jewelry were taken, and for good measure, shots were fired wildly into packs of people. The violence continued throughout the week, resembling at times a carnival shooting gallery in which the targets fired back. On October 1, police say, gang members hit four victims, including Joey Thomas, a cheerful, hardworking young man unconnected, so far as is known, to the gang or drugs or crime.

It did not end there. Robert Campbell, one week away from taking the Nassau County police exam, was another victim. He was returning to his apartment on West 149th Street following a late-night shift at a local liquor store. With him was a friend. They were both in a playful mood and decided to race each other up the five flights of stairs. Campbell reached the landing first and was about to put the key in his door when a figure emerged from the shadows of the hallway holding a gun. Without a word, the gunman fired. Campbell dropped. Standing over him, the gunman shot him twice more —in the head and neck.

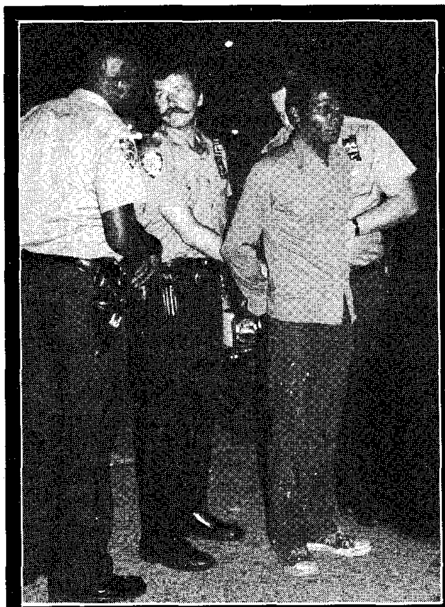
Within 24 hours, detectives had arrested eighteen-year-old Derek Ellis, a member of the Ivan Johnson gang, and charged him with the Campbell murder. Ellis's mission came clearly into focus. The murder followed by one day the indictment of Johnson and a friend, Timothy Kirby, on charges of robbing the 21-year-old Campbell. Court records show that Ellis met with Johnson on Saturday afternoon, October 30, at Riker's Island, where Johnson was being held for illegal-firearms possession. The likely topic of conversation: rubbing out Campbell. That same night, Ellis staked out Campbell's apartment and moved in for the mob-style "hit." He dutifully reported the execution the next day to Johnson.

Ellis was recently convicted of murder in Manhattan Supreme Court and sentenced to the maximum 25 years to life. Other members of the Ivan Johnson gang, including Johnson himself, are also in jail facing a variety of charges. Even so, Johnson and his band had set off a chain of events that still has residents jumping at the sound of a backfiring car. The shootings and murders around 147th Street have since dwindled in number. But no one is turning his back. There are plenty of other Ivan Johnsons and Derek Ellises.

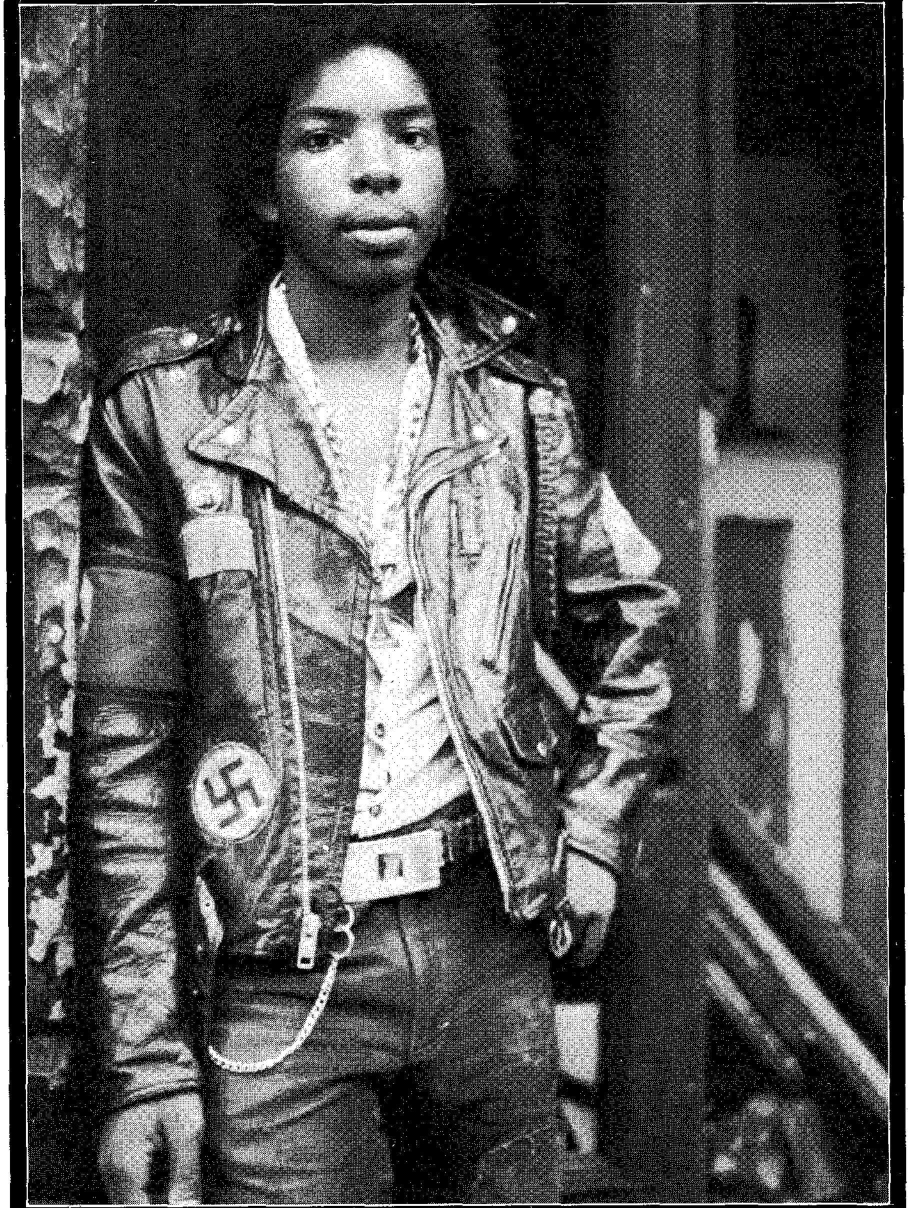
"Where are the cops?" cried community leaders in the heat of last fall's strife. The 32nd Precinct had in fact strengthened the number of its foot patrols and radio-car units in the high-crime area around 147th Street. But the violence had reached such a pitch that the undermanned cops found themselves rushing from one crime scene to another. It was finally Joey Thomas's death that helped galvanize community leaders. They met with Michael Codd, then the police commissioner, on October 20, and Codd responded the following week by forming a task force of 60 officers and detectives to cover a ten-block area from 145th to 155th Street between Seventh and Bradhurst avenues. This was the heart of the troubled area. It is no small irony that five minutes after the precinct commander from the 32nd assured residents in person that the new task force would end the violence gunfire erupted in a nearby street.

But the Bradhurst Task Force, as it was formally called, soon made its first big catch: Derek Ellis for the murder of Robert Campbell. Other arrests followed, and several blocks littered with wall-to-wall drug pushers, including 147th and Eighth, were swept clean by increased patrols in the area. Homicides had soon fallen by 35 percent, as had other categories of crime in the task-force zone.

The cops say they're seeing a new, even solicitous, attitude on the part of the black Harlem community. "I think in the last several years animosity


Arrest: Ozzie Wilkens is arrested in connection with July 20 murder.

". . . There remains a powerful feeling that a double standard of justice is in force. How else to explain half the police force out on a white Son of Sam case, while eighteen murders on a single block in Harlem barely warrant attention?. . ."

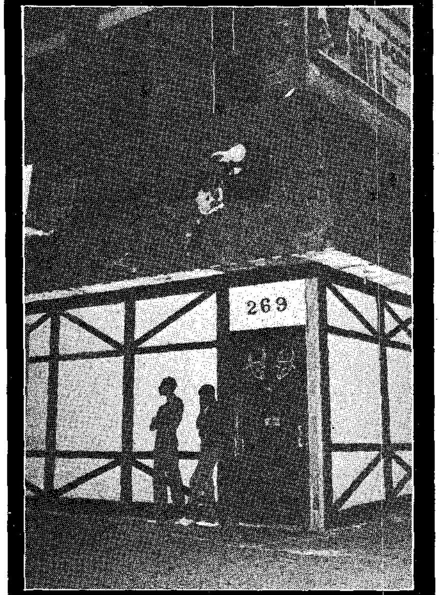

Gang type: A member of gang called "Savage Nomads" in Harlem.

Photos: top, Stephanie L. Marcus; bottom, David Harris/Neworld

toward the police has subsided," says Lieutenant Herman Kluge, commander of the Sixth Homicide Zone, which takes in Harlem's three police precincts. "There's not as much resistance now when we make an arrest. We even have people helping us. And in the last couple of years, we haven't had the problem of people throwing things at us from the roofs."

There may indeed be less resistance, but there remains a powerful feeling among many Harlem residents that a double standard of justice is in force in New York. How else, they ask, can one explain the fact that a Son of Sam slaying in a white area in Queens mobilizes half of the city's police force, while eighteen murders on a single block of Harlem barely warrant attention? And why, they ask, is the judicial system so lax in keeping criminals with lengthy records off the streets? Criminals like Derek Ellis, who was released from jail without bail after allegedly shooting a woman standing in front of a nightclub, and three days later returned to the same area and executed Robert Campbell; and criminals like the six arrested late last year in the task-force area who had a combined criminal history of 48 arrests. Of these

". . . In the caldron of frustration and fury that is Harlem, it doesn't take much to make a homicide, between friends, or just involving strangers . . ."



Haunt: 152nd Street and Eighth Avenue, where drug dealers once held forth.

The Case of Joey Thomas, Innocent Victim

Every one knew Joey Thomas and where he was headed. Most popular kid in his high school class at Power Memorial Academy, working two jobs, spotless record, sunny personality, fine family. Joey had plans to go to Cornell University to study veterinary medicine. At twenty, he was a shining exception to the popular belief that all kids in Harlem wind up in jail.

Joey had moved in the fall of 1976 with his family from an attractive co-op apartment in Harlem to the Bronx. But he went back to Harlem often. There was no reason not to. He was tight with everyone, well liked and respected among a wide circle of friends, especially the neighborhood youngsters who learned from Joey how to swim and dive at a local pool. The streets of Harlem were Joey's home and joy, even when those streets became a gangland battleground.

"We had a lot of discussions about it," recalls his mother, Gloria Thomas Williams, director of community affairs for WCBS-TV. "I told him there was no need to go there. He had all the comforts he needed right where we were living. But he said, 'Don't worry. I'm all right with everybody.' He just didn't realize the danger."

Saturday, October 1, 1977. Joey cashed his paycheck from Burger King earlier in the day, finished working his second job at a local lounge, and went out to eat that night with some friends at a small restaurant on West 145th Street. They talked, joked, and finally split up just before midnight.

Joey walked briskly uptown and met a girl friend at the corner of 147th and Seventh Avenue. They were quietly chatting when around the corner rolled a trio of friendly faces—guys Joey had kidded with earlier in the evening. This time there were no warm greetings.

"Do you have any bank?" they shouted at him, the code word for money. Joey stared back in stunned disbelief. "If it had been anyone else, Joey would have handed over the money," his mother maintains. "Joey made it a point to stay out of fights. But these were guys that he knew."

Joey had lost too many precious seconds. "Get out of here," one of the men screamed at the girl friend. "Joey's going to die."

It was shortly after midnight. A shot rang out and Joey fell. He had taken a bullet in the left eye.

Joey's mother answered the phone around 1:15 A.M. It was a family friend. Joey had been shot, was in critical condition at Harlem Hospital. The receiver fell from Gloria Williams's hand. It was the most horrifying kind of nightmare come back to haunt her.

"It was almost like I wasn't going through it," she whispers, tears welling in her eyes. "Three guys, a gun, Harlem Hospital. It was a total repeat of the first murder." A murder four years earlier in which she had lost a thirteen-year-old son, Michael, shot when a gun went off in the hand of an eighteen-year-old youth who was "playing around." And now Joey was dead too. It was equally painful for her husband, Evrard Williams, a Harlem homicide detective she had met while he was investigating the death of her first son.

In Harlem, witnesses are never easy to come by, and Joey's death was no exception. A number of people had seen the shooting, but they were afraid to talk to the police. They might be next, they figured. Investigative work paid off, however, and by the end of October the police had arrested three members of a local gang—Ivan Johnson, Leroy West, and Derek Ellis—and charged them with the murder and robbery of Joey Thomas.

Joey's death was not soon forgotten. It shocked members of the Harlem community—some of whom had been dodging with regularity bullets from the guns of drug pushers and street-corner hoodlums.

On October 20, a group of Harlemites—led by Gloria Williams, Councilman Fred Samuel, and John Procope, publisher of the *Amsterdam News*—met with Michael Codd, then the police commissioner. One week later, Codd announced the formation of a special police task force. In addition, a group of mothers and teenagers formed their own organization to lobby for greater police protection. They call themselves "MUTHAS of Harlem," an acronym for "Mothers United to Help America Survive," and still meet regularly.

But bitter memories remain, especially for people like Gloria Williams. "I hold the 32nd Precinct responsible for the death of my son," she declares. "If just one officer had been on the block that night, my son would still be alive."

The trial of Johnson, Ellis, and West, is set for this fall. **—R.Y.**

The with-it people find it here.

A family portrait at the Veep house.

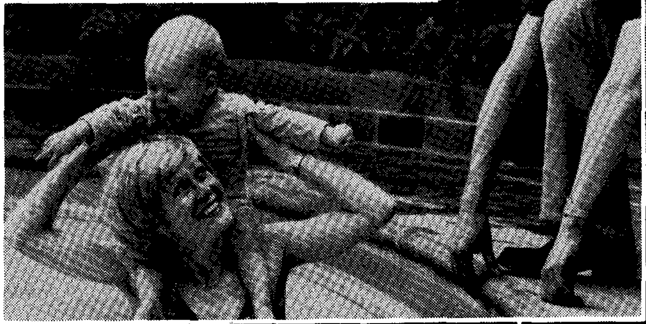
Take two looks at Anya Robertson, America's No. 1 skatewear designer.

Chick Corea...fed up with volume.

The Kieselstein-Cords. His jewelry is golden.

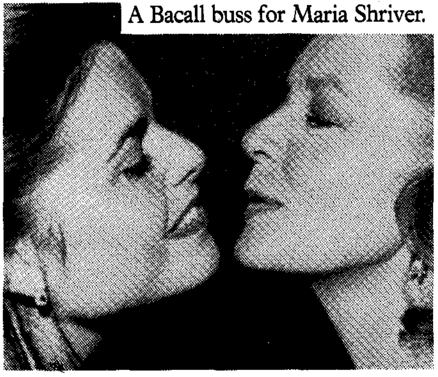
Pagett at 32. After *Anna Karenina*, what?

Winkler at 32. Good-bye to the Fonz?



The Wessinghages...from the Olympics to law and medicine.

Swifty loves Shirley.



A Bacall buss for Maria Shriver.

Jonas Robitscher, lawyer-psychiatrist jogger.

Mama Mia and André... "very child oriented."

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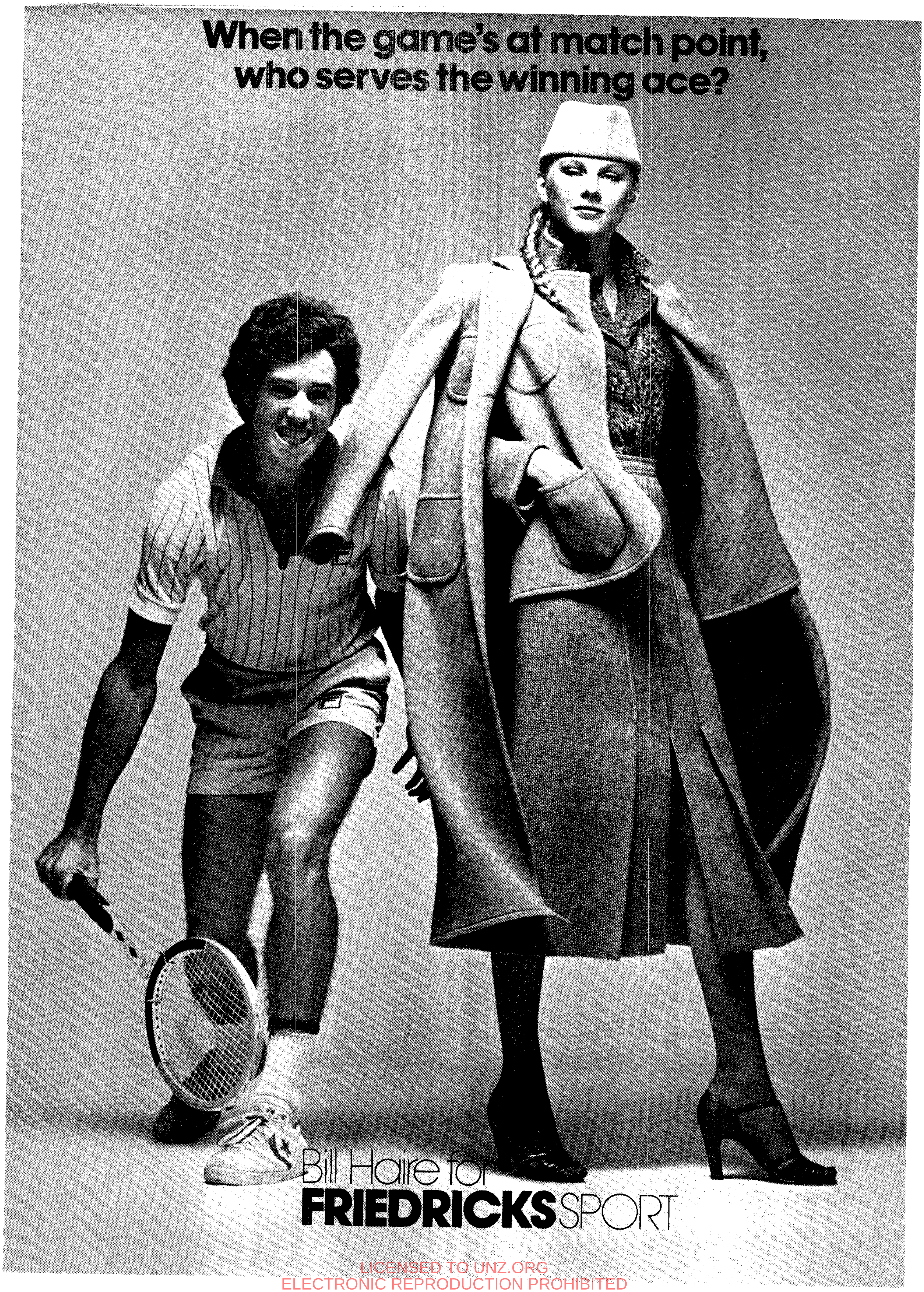
And last year alone, it jumped from 9th to 6th among all magazines in PIB ad pages. Some jumping!

*Simmons 1977-78.

People weekly

About as close to people as you can get.

Photos by: AP, Clive Barta, Harry Benson, Maggie Castelloe, Owen Franken/Sygma, Henry Grossman, Steve Hansen, Co Rentmeester, © Steve Schapiro/Sygma, and Mark Sennet/Camera 5. © Time Inc. 1978. All rights reserved.


When the game's at match point, who serves the winning ace?
Bill Haire for
FRIEDRICKS SPORT

six, two were on parole, one was out on bail, and another was on leave from prison on a work-release program.

A major part of Harlem's problem is the availability of guns. They're as easy to come by as cigarettes or candy. Witness the dude on the corner of 145th and Seventh who openly advertises to passersby a new .38 caliber revolver he had clumsily concealed in a brown paper bag under his arm. They're available in bars, poolrooms, candy stores. Name it. And according to police, many of these hot items are new and sophisticated weapons with shrouded hammers and ultraviolet scopes—a far cry from the zip guns of a few years ago.

The 32nd Precinct knows about these weapons. It led the city last year in the recovery of firearms. And its investigations are showing that more and more of these weapons are finding an easy route north from states such as Virginia and Florida. In March, for instance, cops from the Three-Two arrested a man for murder at the corner of 148th and Broadway. They pulled from his waist a fully loaded .38 caliber Smith and Wesson revolver with a two-inch barrel. An inquiry showed that the gun was one of twenty purchased by the murder suspect at a gun shop in Suffolk, Virginia. A friend of the suspect's had purchased 26 more from the same establishment. They were being peddled in Harlem bars and on the streets for $200 each.

Further evidence: A man killed last month on 147th Street in a wild shootout with another man believed to be a numbers runner was packing a gun traced to a shop in Fort Lauderdale, Florida. Not just any gun, but a four-inch-barrel .357 Magnum, able to blast through "bulletproof" glass, crack the block of a car, or kill forthwith.

Where, then, is all this leading? Will civilized New Yorkers continue to countenance a shoot-em-up Dodge City in their midst?

The answer seems clear. New Yorkers seem to have written this area off years ago, much as a farmer would a blighted crop. They have swept it out of sight and out of mind. So well, in fact, that eighteen murders on a single block is accorded all the attention and concern of a stalled train in the Bronx.

In the meantime, the murders go on and on, defying any definite pattern. Some can be traced to robberies and drugs, gangs and psychopathic killers—the stuff you expect from Harlem. But nearly half of all homicides in the Three-Two this year have been the result of disputes between friends, family members, and strangers. In the caldron of frustration and fury that is Harlem, it doesn't take much. ▬

The 'Dodge City' Murders—So Far This Year

January 2. Six unknown males shoot Darrell Welbon, seventeen, in the head.

January 2. Six unknown males shoot Darrell Charleston, twelve, in the head in an apparent dispute over a girl.

January 12. James Gambrell, 44, stabbed in the chest.

January 19. Richard Spivey, 49, shot in the head. Arrested is Carl McShall, 21.

January 22. Willie Frank Young, 30, shot in the chest with a shotgun when he lunged at one of two men who were holding up a bar.

January 23. David Green, 70, found in a basement with head injuries, apparent victim of a homicide.

January 26. Jerome Robinson, 51, dies after being hit with stove burner. Arrested is Carl Robinson.

January 28. Daniel Sykes, 27, shot, allegedly by his mother.

February 11. Luther Gathens, 58, shot in the chest in a dispute over $5. An alarm is issued for one Earl Pierce.

February 12. Christopher Willie Smith, nineteen, found in the street, wrapped in a sheet, by an officer. He tells the officer he was in bed when someone shot him. He dies seven hours later.

February 14. Conrad Webber, 34, found in a hallway with shotgun wounds, his feet tied together.

March 1. Ronnie Stephenson, 28, shot in an apparent drug dispute.

March 5. James Smith, twenty, hit with a baseball bat in a traffic dispute.

March 13. David McCoy, 52, stabbed in the chest. Arrested is one Floyd Patterson.

March 17. Victor Middleton, 22, killed by off-duty cop when he allegedly attempted to rob the officer. Case ruled justifiable homicide.

March 18. Samuel Jones, 67, stabbed in the chest. Arrested is Miller Pee.

March 18. Carl Hill, 30, stabbed in the chest with a fork. Arrested is Eileen Farmer.

March 19. Noel Perez, 44, shot during an apparent robbery. Arrested are Willie Bosket and Herman Spates.

March 21. Mary Lee Flynn, 48, thrown into a burning apartment. Arrested is Nathaniel Boglier.

March 21. Howard Darden, 25, shot four times.

March 27. Moyses Perez, 38, shot during an apparent robbery. Arrested are Willie Bosket and Herman Spates.

April 6. William Lampert, 25, shot in an apparent drug dispute.

April 9. Ronnie Roberson, 44, stabbed in the chest. Arrested is Lonnie Blackwell.

April 14. James Hillard, 41, shot during an apparent robbery attempt.

April 18. Anibal Reyna Nunez, 32, shot in the chest in his cab.

May 16. Tyrone Brown, 25, shot in dispute over drugs. Arrested is Gerald Kitt.

May 22. Minnie Simmons, 60, struck by an auto which was fleeing a robbery. Arrested is Thomas Burton.

June 2. Willie Thomas Torain, 37, stabbed in the neck with a broken bottle. Arrested is Jonathan Hall.

June 4. Mary Lee Cheesboro, 43, stabbed. Arrested is Larmar Jones.

June 5. Khalil Reed, sixteen, killed during a dispute.

June 8. Leon Hayward, 41, shot in the back. Arrested is Richard Reilly.

June 13. Sharon Rock, fifteen, shot. Arrested is Darryl Scott, 21.

June 17. Joshua Parker, 40, shot. Circumstances are undetermined.

June 23. Donovan Bruce, seventeen, shot in the back and the head.

June 24. John Zellers, 42, found in the street with head wound.

June 28. Pat Joyner, 25, strangled in her apartment.

July 1. Julian Caldwell, 40, shot to death on his fourth-floor landing.

July 1. Johnny Mitchell, thirteen, strangled and found in the closet of an abandoned building on Seventh Avenue.

July 4. Jose Rodriguez, 32, shot to death in front of a grocery store on Seventh Avenue.

July 12. Edward Campbell, 24, shot on a street corner during a dispute.

July 16. Mabel Murray, 81, stabbed to death. Arrested is Lois Murray.

July 20. Beatrice Hill, 72, killed in her apartment with a hammer. Police arrest Diane Adams, 34, the same day and charge her with murder.

July 20. Sandra Small, 24, stabbed to death in a basement with an ice pick during an apparent dispute. Arrested is Ozzie Wilkens, 38.

July 26. Alan Meyer, 30, dies as the result of a shooting the previous week. There are no arrests or motives.

August 1. Case of Flossie Moses, 77, who died in a fire in February, is changed to homicide.

August 6. Darryl Branch, 28, found strangled.

August 11. Jerome Flood, 25, stabbed to death in a lovers' quarrel.

August 14. Andrew Williams, 23, shot in a street altercation.

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And in This Corner... Robert Arum

By Vic Ziegel

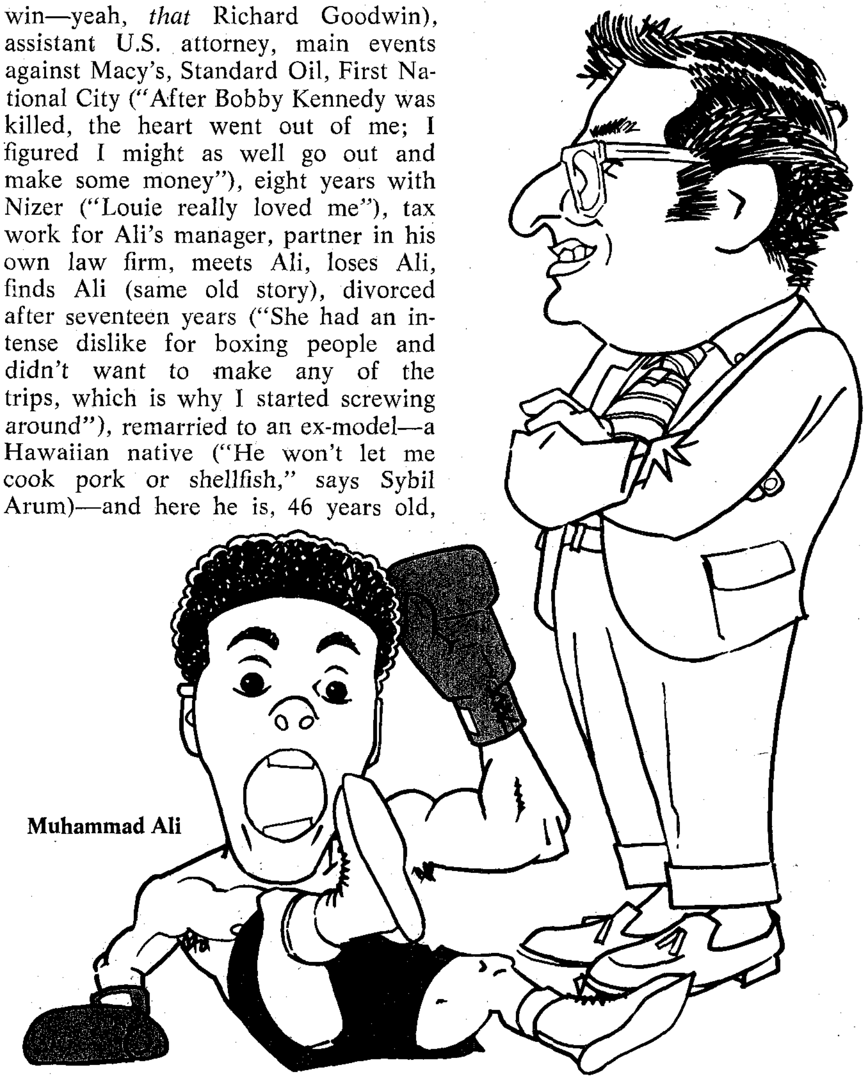
"...No one in pinstripes beats another guy's brains out better than Robert Arum, promotional boxing's very unlikely Mr. Big..."

The sport of boxing, at any level—say at the level of a law office fourteen floors above Park Avenue, where millions of dollars are punched up on push-button telephones—is still the manly art of trying to beat the other guy's brains out.

No one in pinstripes does it better than Robert Arum. His promotional company, Top Rank, Inc., which packages fights for television, may realize as much as $1.5 million from the September 15 heavyweight title match between Leon Spinks—the champion Arum created eight fights into his professional career—and Muhammad Ali, the greatest, the prettiest, the oldest.

The boxers, to be sure, are working for a few more dollars: a cool $3,750,000 for Spinks, $3,500,000 for Ali, plus incidentals for both. And you won't have any trouble finding them: Spinks and Ali will be inside the ring, hurting each other. But Arum stays out of camera range. Better for business. And right now, with eight champions on his key chain and the networks convinced that boxing and ratings go fist in glove, business has never been better.

Just think, a few years ago Arum was hardly a contender. Tough kid out of Crown Heights comes in around 160 pounds, Coke-bottle glasses, modified Groucho walk, accountant's son, Orthodox Jewish background ("I didn't ride on the Sabbath until I was out of high school"), Erasmus Hall, NYU '53, president of the student council, Harvard Law, cum laude ("There were all kinds of legends about his high marks," says classmate and friend Richard Goodwin—yeah, *that* Richard Goodwin), assistant U.S. attorney, main events against Macy's, Standard Oil, First National City ("After Bobby Kennedy was killed, the heart went out of me; I figured I might as well go out and make some money"), eight years with Nizer ("Louie really loved me"), tax work for Ali's manager, partner in his own law firm, meets Ali, loses Ali, finds Ali (same old story), divorced after seventeen years ("She had an intense dislike for boxing people and didn't want to make any of the trips, which is why I started screwing around"), remarried to an ex-model—a Hawaiian native ("He won't let me cook pork or shellfish," says Sybil Arum)—and here he is, 46 years old,



Illustrated by Richard Yeend

boxing's very unlikely Mr. Big.

"In my mind, Ali can't fight anymore," Arum is saying. He's sitting behind his desk at Arum, Friedman, and Katz, five floors below the Top Rank office. ("They work in spurts up there. They read newspapers. I can't stand that.") The books are against one wall: *Securities Law; Successful Estate Planning,* volumes 1 and 2; *Harvard Law School Alumni Directory;* and the rarest of sights on a lawyer's shelf, a dust jacket, on the *Ring Boxing Encyclopedia and Record Book.*

"Ali's reflexes are gone, his skills are gone. But if he should win, I truly believe he will retire. I'll make it worth his while to retire. I'll take him into Top Rank, pay him a very substantial amount, and he'll help me promote fights. It would be an absolute tragedy if he fights again."

There are rumors that Herbert Muhammad, who now manages Ali, has already delivered his fighter to Arum for a share of Top Rank's profits; that Ali, finding out, has moved to terminate their contract.

"That's not true at all," Arum says flatly. "And I wouldn't bet against Herbert. He's always been very straight with Ali."

People who do not take Arum completely at his word, although there are fewer of those than the Yankees might draw on Jacket Day, believe the promoter is actually rooting for Ali's defeat and retirement. The old saying in boxing—the one that covers this particular situation—is that the man who controls the heavyweight champion controls the fight game. Arum is, after all, exclusive promoter for Spinks's next six title fights.

Those aren't the only cards he's holding. "If Ali should win, I've got firm contractual rights to *his* next three title fights. You end up doing what Ali wants because he's that compelling a personality. But this time it's too risky. He can get hurt, seriously hurt. If that happens, if something, God forbid, should happen to Muhammad Ali in the ring, there would be a hue and cry all over the world to ban boxing. And do you know who's going to be blamed? The promoter. Particularly when the promoter's a Jewish guy."

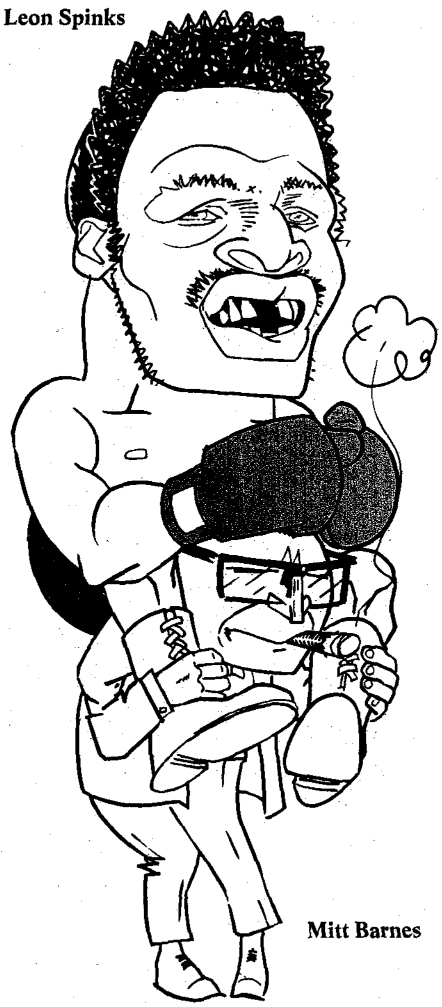
Arum, hardly thin-skinned, doesn't hesitate to repeat the word that his competitors use to describe him. "Yeah, I know, I'm the snake. 'Arum pisses ice water.' "

It's true; he's not known as Mr. Nice Guy. Ask Mitt Barnes, a longtime truck driver who manages Spinks. Mitt was running a hotel, a failed YMCA with a gym in the basement, and Spinks was one of his amateur fighters. That investment helped make him a major-league manager.

"Arum told me when the Spinks-Ali fight was made that I'd get two tickets," Mitt says. "A day or two before the fight I asked for them. 'You know I don't have any tickets now,' he told me. Then he went outrageous. He screamed like an Apache Indian." A call from Mitt's attorney finally produced a ticket. Well, almost a ticket. "Arum gave me a pass to get in the gate. No seat. I had to buy a $200 ticket for my wife. And I had to agree to stay out of Leon's dressing room. Arum said Leon didn't want me in there. I asked Leon about that when we were in St. Louis and he said it was a lie."

The day after his old boarder had become heavyweight champion, Mitt discovered another Arum face. "I saw him in the coffee shop and I was walking by him. He smiled and asked me how it felt to become a millionaire. I couldn't say nothing. I had to laugh."

Arum's one serious competitor for television money is the flamboyant Don King, self-proclaimed onetime king of numbers in Cleveland. In 1971, the year before Arum left Nizer, King was released from an Ohio prison after serving four years for manslaughter. They have less in common than you might think.



"Ay-rum," says King, "reminds me of the asp who asks the alligator to ride him to safety because the flood waters were rising. 'You know you gonna bite me,' the alligator says, but the asp tells him that wouldn't make no sense because 'if you die, I die too.'

" 'That do make sense,' the alligator says. They get to the middle of the creek and sure enough, whomp, the asp bites him. 'Why? Why? Why?' says the alligator. 'Now we both drowning.'

" 'I can't help it,' says the asp. 'I'm a snake.' And that's Arum." King adds, sinking his own metaphor: "He sticks so many daggers in your back you look like a porcupine."

King's broadsides have no effect. Arum is a hard guy in a hard game, and reacting to insults, boxing's penny candy, is a waste of energy. It's surprising, then, to hear him react so bitterly to criticism from Dave Anderson, the respected sports columnist of the New York *Times.*

Anderson has called Arum the usual adjectives—"devious," "slippery"—and turned a tough typewriter on the promoter's less attractive efforts: Ali against the Japanese wrestler; Evel Knievel versus Snake River Canyon.

"If he writes that Bob Arum put together a show that was a disgrace, that's his opinion, that's okay," Arum says. "But none of that other crap." He means Anderson's recent description of him as Sammy Glick, which wasn't the first time the comparison had been made.

"He's making an anti-Semitic reference," Arum maintains. "I'm not saying he's anti-Semitic, but he resorts to anti-Semitic stereotypes, and that's why I'm livid at him. I've got nothing in common with Sammy Glick." Arum's voice begins to rise, the words whipping out. "Sammy Glick was up from poverty, uneducated, had to scratch, claw. I'm very highly educated, from a middle-class background. I never had to worry about a pair of shoes or tuition. I work hard, but a lot of other people work hard."

He gestures at his interviewer, who also happens to be Jewish.

"I believe most Jewish writers are gutless. I would think some of my Jewish brethren would be livid about that kind of crap. King goes around calling me a slave master for my relationship with Spinks. If I ever said that about King, I'd be accused of injecting racism. But when he says it

“…‘Don King can’t be as bad as Arum,’ says Floyd Patterson’s ex-manager. ‘God couldn’t make two mistakes like that’…”

about me, nobody says a f - - king word.

“Where black guys would take pride in a black guy’s achievement, a lot of Jewish guys think, ‘He’s just like us; why should he be where he is? He must be doing something dishonest, something sinister.’ That’s why I believe in the Jewish Defense League. Their excesses are absurd, but I think it’s very necessary. I’d rather have their excesses than that turn-the-other-cheek crap.”

He was doing just that, he tells people, when he became publisher of *Scanlan’s Monthly*, the short-lived muckraking magazine. As Arum remembers it, he brought backers to the magazine by assuring them it would have a pro-Israeli stance. He resigned after one issue, according to one source, when *Scanlan’s* ran a favorable piece on the Palestine Liberation Organization, though Arum claims the parting came over “a scurrilous attack” on Judge Henry Friendly.

“We never ran a pro-PLO piece,” says Sidney Zion, *Scanlan’s* co-founder. “The one thing Arum did for us was put us together with the underwriter. Without that there wouldn’t have been a magazine. But the only reason he was the publisher for that one issue is because he called up and said he needed something to make him happy. So I said, ‘Be happy,’ and made him publisher. That same issue we beat up a big West Coast law firm that did business with Nizer, Arum’s boss. Arum came to us and said, ‘Take my name off. . . . Nizer says I got to get off there.’ And that’s what we did. Nah, I’m not surprised he tells that other story. You can’t get mad at him. He lies to keep in practice. I like him.”

If Arum’s publishing debut fell somewhere between the *Trib* and Double Bubble comics, his introduction to boxing was, at the very least, taxing. Floyd Patterson was losing his heavyweight title to Sonny Liston in a rich 1962 bout, and the income from theater television was impounded by the government to make certain the tax returns remained on the nonfiction list.

“I met the federal guy who was in charge of the operation and it turned out to be Arum,” says Hal Conrad, a longtime man-about-boxing. “He said to me, ‘Jesus, what a racket you guys are in.’ Little did I know then . . .”

Conrad, now on the Top Rank payroll, knows a bit more about Arum. “When he first came in he couldn’t tell a left hook from a kick in the ass. But he’s learned about boxing. And he knows how to use a pencil, which King doesn’t.”

Cus D’Amato was the fight manager who made a heavyweight champ out of Floyd Patterson. Years later, after the two had gone separate ways, Arum was trying to match Patterson and Ali. “Arum told me, ‘I can’t do business with Patterson; nobody can talk to him,’ ” Cus says. “I told him I knew how to talk to the guy. I said compensate me for expenses, no salary, and I’ll do it. He said okay, go ahead.

“At first Floyd wouldn’t hear of the fight. He asked if I thought he could win and I convinced him he could.

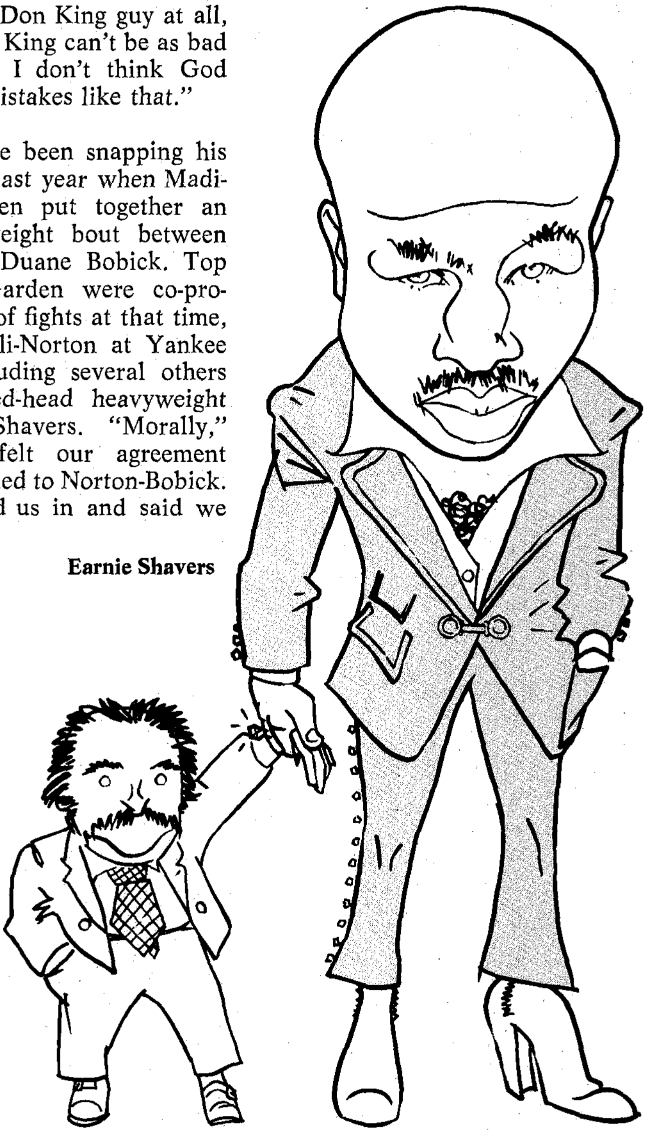
“I told Arum and he sort of sloughed it off. The next thing I knew, he made the match.” That was September 20, 1972. Cus says he is still waiting for his expense money. “Arum has no heart at all,” Cus says. “All he wants to know is how much he can make out of it. I don’t know this Don King guy at all, but I know Arum. King can’t be as bad as Arum, because I don’t think God could make two mistakes like that.”

Arum must have been snapping his pencil in May of last year when Madison Square Garden put together an important heavyweight bout between Ken Norton and Duane Bobick. Top Rank and the Garden were co-promoters of a series of fights at that time, beginning with Ali-Norton at Yankee Stadium and including several others featuring a shaved-head heavyweight named Earnie Shavers. “Morally,” Arum says, “I felt our agreement should have extended to Norton-Bobick. The Garden called us in and said we were getting foreign rights, nothing else.”

Foreign television sales on a non-title bout between two American boxers means a quiet cash register. “I felt I’d been f - - ked but I never let on,” Arum recalled. “I said, ‘Thank you very much,’ but I was hurt. And when the opportunity arose to pay them back in kind, I seized the opportunity.”

The Garden was ready to announce a title fight for Ali, bringing him the bald head of Earnie Shavers and $3-million. Here was the heavyweight Arum had groomed for just such a score and Top Rank was nowhere in the picture.

The Garden, it seemed, hadn’t formally signed Shavers, merely exchanged telegrams. As is usual in boxing, the champion was its main concern; the challenger, so eager to be asked on


Earnie Shavers

Frank Luca

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"...When Arum refused to promote a Spinks-Norton match, the World Boxing Council stripped Spinks of the title..."

board, is never expected to lead a mutiny. "When I found out they hadn't signed him, I said to myself, 'What am I? A schmuck?' " He used a pen of his own for Shavers.

But the battle of Earnie Shavers went to court, many courts. The challenger and his manager, Frank Luca, lined up with Arum, who guaranteed their loyalty with a $20,000 payment to Luca for "consulting services relating to the promotion of boxing matches." An additional $30,000 was to be paid Luca 24 hours after Shavers fought. And if Shavers beat Ali, Arum's agreement with Luca promised him $50,000 for each of the three of Shavers's title defenses that Top Rank would promote.

A federal district judge, finding for the Garden, described Top Rank as "hovering like a bird of prey." Top Rank won the rematch in U.S. Circuit Court. The parties were to try again in state court—with the next likely meeting place the O.K. Corral—when the Garden threw in the checkbook. Arum walked away with $300,000 or a percentage of the gross revenues, whichever was higher. Shavers lost and Luca says he never saw the $30,000 he was to receive from Arum after the fight.

"Arum acquired amnesia," Luca says. He's back in Akron, Ohio, planning Shavers's comeback. "When we were in a winning situation, the guy was peaches and cream. I'm puzzled how he could turn to a different attitude so completely."

Yet at the same time, Luca isn't pressing Arum about the missing $30,000. "I have placed it in a limbo state. Arum's in a very strong position. You don't have many roads to television. Between him and Don King, who else do you have? You don't want only one road to travel on [Shavers's last major fight was for King] and that one's bumpy."

Arum moved on to his greatest coup: Ali's fight last February against Top Rank's young tiger, Leon Spinks, the Olympic champion with the skimpy professional résumé—six wins and a draw.

Ali, an Olympic winner in 1960, must have had a premonition about giving Spinks a chance. "He didn't want to fight Leon, but we convinced him," Arum says. "He still wasn't thrilled about it, but okay. Then I get another call from Herbert: big trouble from Ali, he wants to quit, pull out of the contract."

What changed Ali's mind was Spinks's close call, a draw against an ordinary heavyweight, Scott LeDoux. Arum comes close to chortling at the memory. "On the one hand I was chagrined because Leon was so awful. On the other, deliriously happy. I called Ali and said, 'Did you see that? Wasn't Leon terrible?' "

Arum needed more than a few sentences to get Ali and Spinks approved by the World Boxing Council, one of two regulatory bodies with the power to designate opponents for championship fights. Another trick they know, if pushed far enough, is how to strip a disobedient champ of his title. Why did Arum have to bother with the WBC? Because the Las Vegas Hilton, the site for Ali-Spinks, would have paid Arum considerably less for half a championship fight.

Don King was at the WBC convention in Madrid to argue that Norton, not Spinks, should be Ali's next opponent. "I'm making my speech," King says, "and Arum's in the back yelling, 'Shut up and go back to the numbers.' When he got up to speak, he told them, 'Not only do you have Ali's word and Spinks's word, but you have mine as a lawyer that I will not promote their first defense unless it's with Norton.' "

After Spinks upset Ali, the promoter was reminded of his promise to Norton. Well, uh, sure, Arum said, but CBS owns Spinks's first defense, and all they want to spend is $1.5 million. Norton's share, according to Arum, would be a mere $200,000. Confident that he was insulting Norton, Arum offered the $200,000. All he had in mind was the rematch with Ali. There wasn't nearly as much money in a battle with Norton. And what was almost worse, Norton might win.

"I went to Hawaii on vacation," Arum said. "I was told Norton wouldn't take it. I was feeling pretty good." He shakes his head. "Dumbest thing I ever did."

Norton's manager, Bob Biron, jumped at the $200,000 chance. Arum was stunned. Publicly, he said Spinks couldn't fight because of a chest injury suffered before the Ali fight. Privately, Biron says, "He just ignored me and put me in a position where I'd have to go to court and sue him. We had an important fight coming up and I didn't want to be tied up in litigation."

Arum's refusal to promote a Spinks-Norton match, after Norton had accepted the $200,000, left the WBC no choice. It stripped Spinks of the title and wrapped its belt round Norton. ("I could kiss Arum," says King. "He lost Ali a whole title and he can only win back a half title.")

No one was happier than Biron. "He [Arum] went wild when he'd realized what he'd done," the manager says. "He said, 'Let me make money with Ali and Spinks and then we'll talk about Spinks-Norton.' I told him, 'Yeah, you'll talk about Norton when he's old and gray.' The problem with Arum is that he's not trustworthy. I don't know anyone to walk away from an agreement as flagrantly and cynically as he does. I've talked to lawyers who knew him in earlier days and they're appalled by what he has to say. They tell me, 'The guy has changed; greed has got the best of him, I guess.' "

Biron is a West Coast millionaire, realtor, former senior vice-president of General Dynamics, lawyer. He has given Norton's last three fights to the numbers king. Would he do business ever again with Arum? "I don't much care for him. But there may come a time when I need him."

And so it goes in boxing. Nineteen floors above Park Avenue in the Top Rank office, president Mike Malitz is saying, "Bob needs less sleep than the rest of us. He's ready to go seven days a week. Still. Talking till midnight, ready to go at seven. He can go longer and harder than most people. And he's still excited by the events. There's none of that 'Oh s - - t, here we go again.' "

There are two rows of lobby elevators in that Park Avenue building. To reach Arum's law office from Top Rank, you return to the lobby and take another elevator to the fourteenth floor. There's no Muzak. Don King's private office is a tribute to himself: A magnum of Dewar's and 50 or so monogrammed glasses on a mirrored bar. Arum has a small refrigerator behind imitation-wood doors. He offers a Tab.

"I would like someday to run a professional sports organization," he says. "An arena with pro teams. Since I don't see anybody making me the deal I want, there's a need to accumulate capital to do it yourself. That's the next area I'm looking for. If I had that I would get out of boxing. I don't want boxing to be a full-time occupation for more than another year or two."

He lifts the ring top on his can of Tab. "Boxing. It's so glamorous. You can have too much fun. It lulls you. You tend to relax. That's what you constantly have to keep fighting." ■

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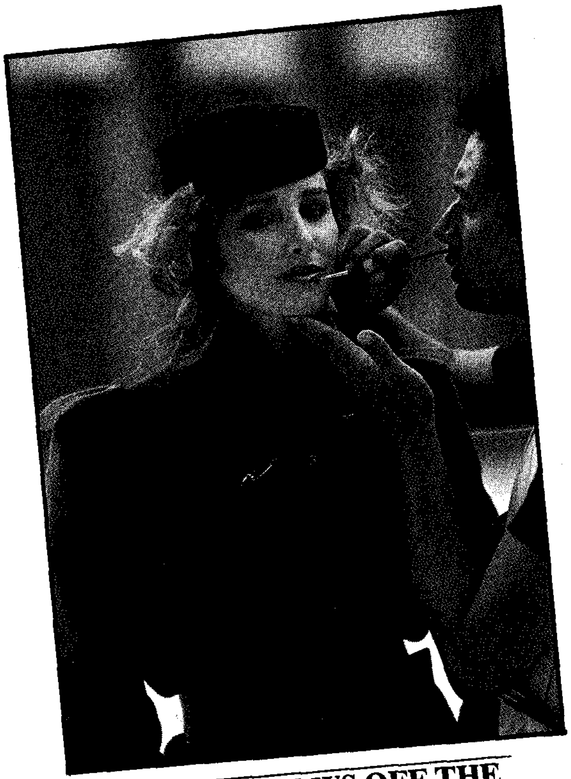
FALL FASHIONS

GLAMOUR MAKES A COMEBACK

BY FRANCE-MICHELE ADLER

How to sum up the look for fall 1978? In two words, "glamorous" and "dramatic." Square-shouldered jackets and slim skirts, wrapped or slit for ease of movement, depart from the self-effacing, droopy garments of the past few years. Sharper lines define the new silhouette—broad shoulders looming above narrow skirts or peg pants. The short boot—in eclipse since the heyday of Courrèges—will be striding around town. The most important purchase this fall will be the jacket, in waist or hip length. After almost a generation's absence, hats are back—shaped like fortune cookies, bellboys' caps, conch shells, stewardesses' hats, in bold reds or blacks—tipped jauntily over one eye. Jewelry is meant to be seen across the room.

As with every shift in silhouettes, erogenous zones are being redefined. Patterned stockings make the most of the few inches of leg between ankle and hem. Gloves are not meant for warmth alone: Black elbow-length styles lend provocation to the most ordinary gestures. Glove leather is working its black magic on other areas of the body too: Skintight trousers and dashing flight jackets should please anyone who has seen each episode of *The Avengers* three times to catch Diana Rigg in her cat suit.



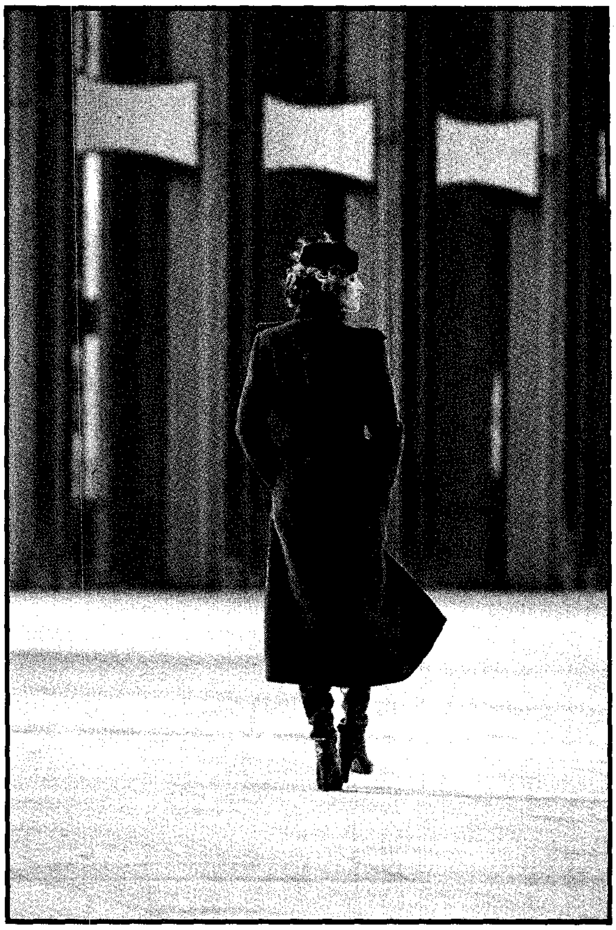
THE COAT SHOWS OFF THE DRAMATIC NEW SILHOUETTE FOR FALL: SQUARE SHOULDERS; A NARROW, SLIGHTLY PEG LINE; BELTED WAIST.

The look for daytime is sleek, pared-down, modern, practical; only the bulky shoulders are a throwback to the past. But with the dusk, the seventies woman transforms herself into a siren of the forties. The chic black evening dress is a long-awaited excuse to revive the ultrafeminine accessories of that decade: the luxury of a silver-fox boa, the allure of a braceleted glove, the wit of lavish and extravagant fake jewels. Some may complain that the new evening clothes are psychically uncomfortable, irrelevant to the modern woman and her modern life. But fashion, in the last decades, has offered women a wonderful choice of roles—hippie, peasant, gypsy, ballerina. Now it's time to give the glamour-girl-in-waiting a chance.

Photographed by Paul Hyman; hair and makeup by Rick Caldwell

FALL FASHIONS

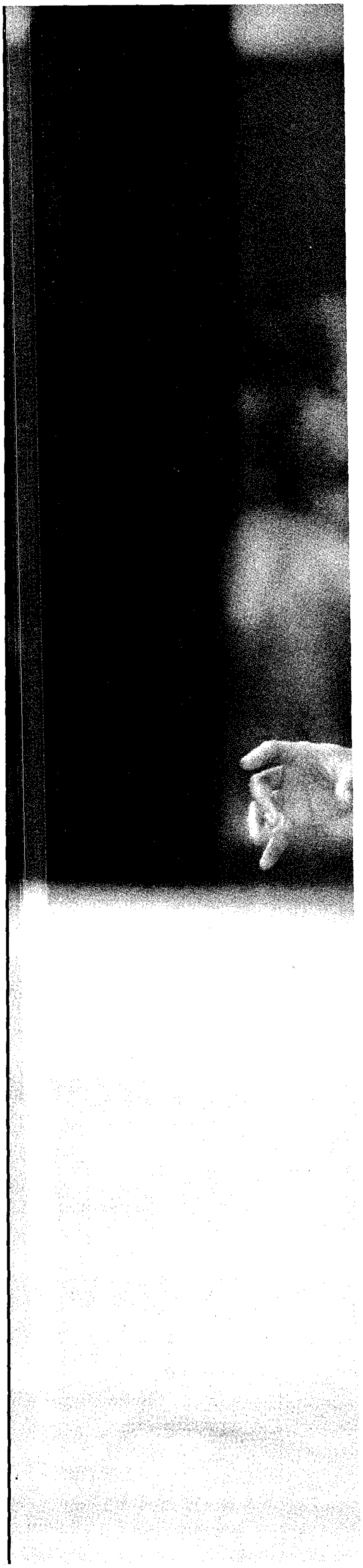
LIKE THE COAT, THE SUIT SKIMS THE BODY. PANTS ARE PLEATED AT THE WAIST, TAPER TOWARD THE ANKLE.

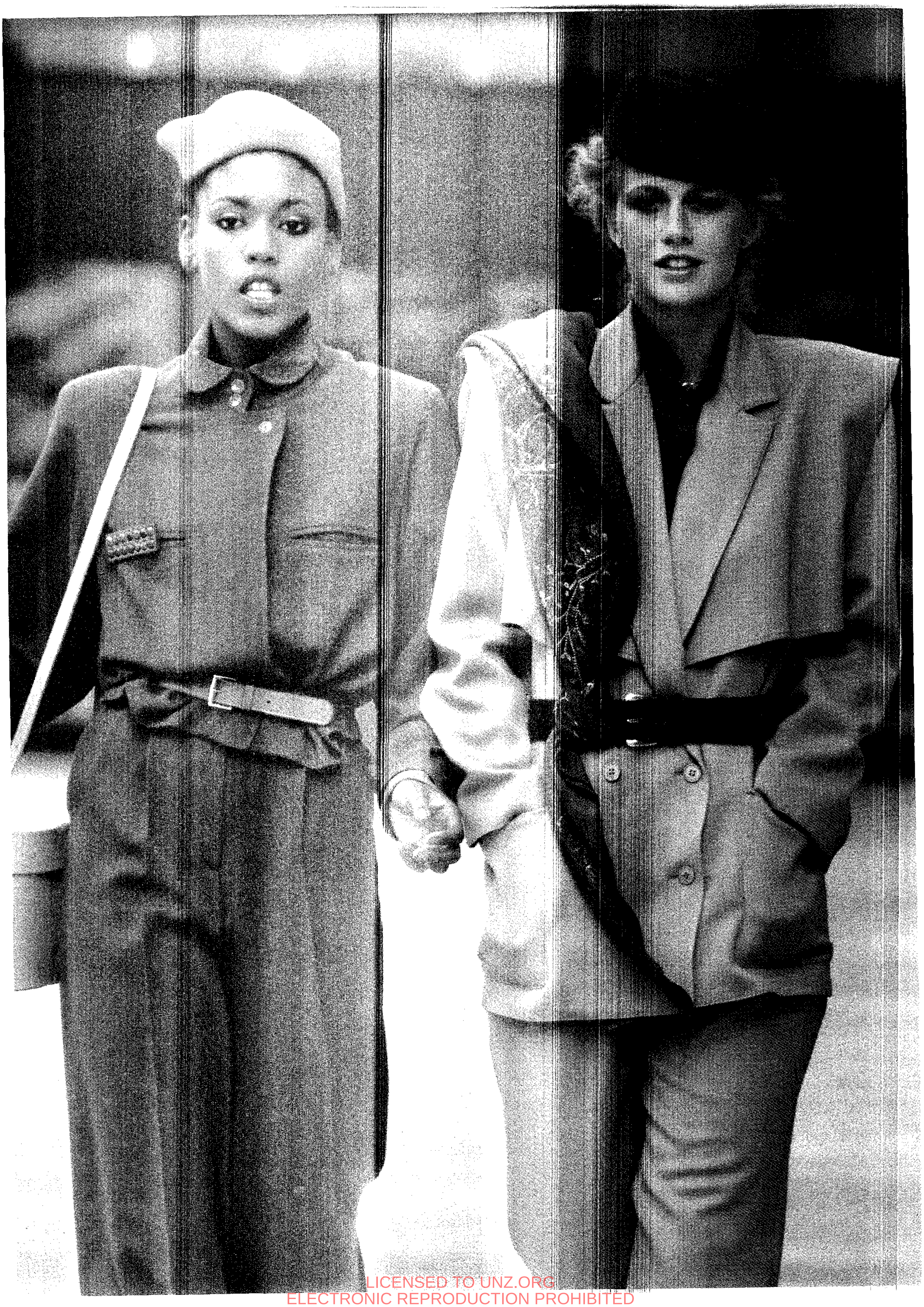


It's a cinch: Top right, *this year's look—a slim, clean silhouette, broad shoulders, a wide leather belt cinching the waist. The wool-and-angora coat with epaulets, by Bill Kaiserman for Rafael, will be available at Bonwit Teller in early September and at Saks Fifth Avenue by special order. With the leather belt, the coat is about $700. Mallard-blue toque, $24 at Macy's. Caramel leather thigh-high boots with cuff by Guido Pasquali, $320 at Vittorio Ricci, 1019 Third Avenue, near 60th Street.* Bottom right, *antique crystal coat pin, circa 1920, $25 at Jenny B. Goode, 1194 Lexington Avenue, near 81st Street.*

Military alliance: Near right, *short blouson jacket in lichen wool crêpe, $120; matching straight pleated pants, $80; leather belt, $20; silk shirt in turquoise, $65. All by Manson, all at Henri Bendel. Bar pin by Bonwillum, available at Bloomingdale's and Saks Fifth Avenue, about $85. Bag by Christopher Trill, $80 at Henri Bendel. Red hat, $24 at Macy's.*

Style and dash: Far right, *belted jacket in camel wool twill, about $370; matching peg pants, about $150; burgundy silk shirt, about $225; scarf, about $100. All by Gianni Versace, all at B. Altman (end of August). Hat by Jean-Charles Brosseau, $50 at Macy's.*





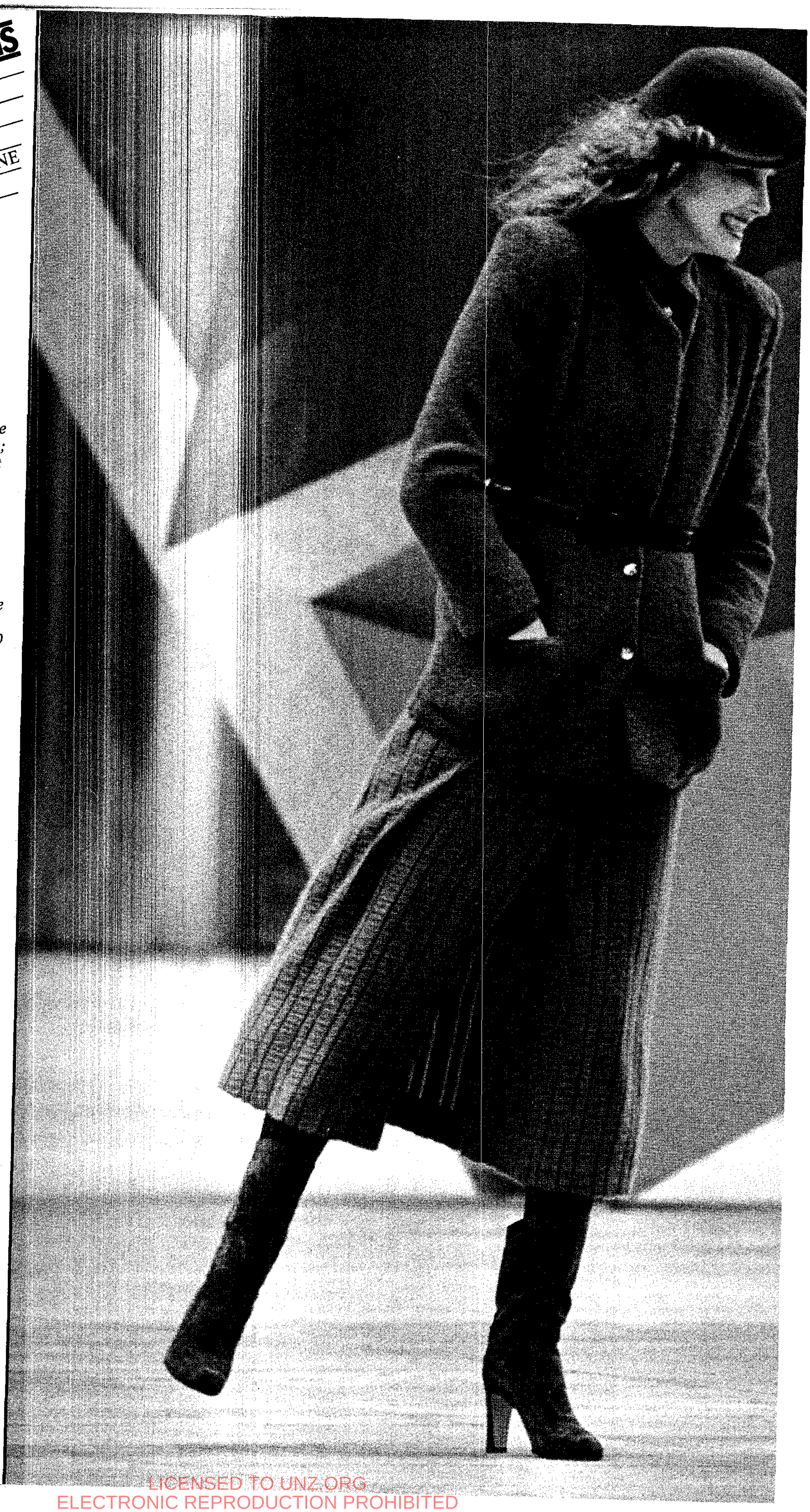
FALL FASHIONS

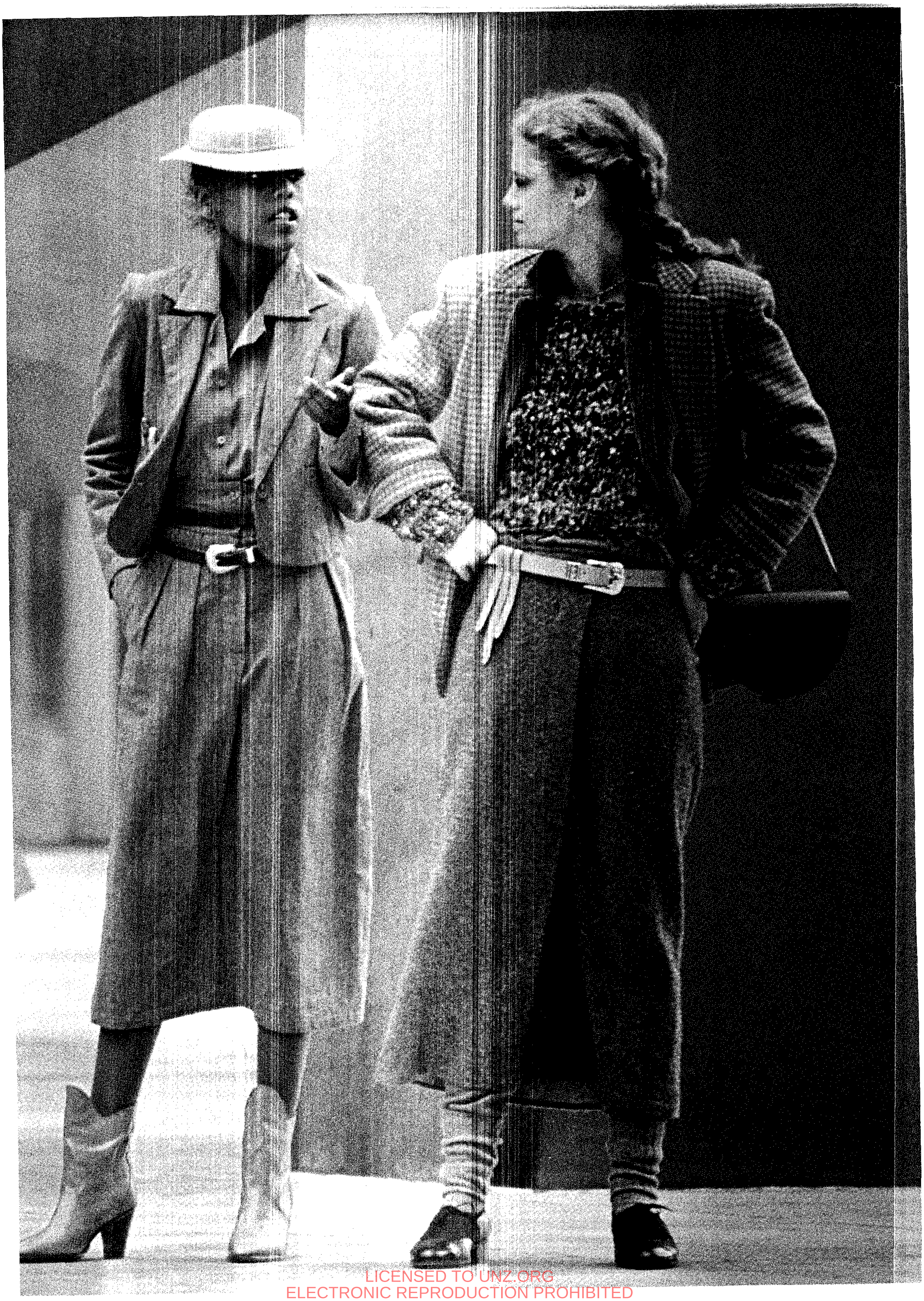
PADDED SHOULDERS, OF COURSE, FOR THE JACKET, A SLIM LINE FOR THE SKIRT.

A stiff belt: Near right, *collarless jacket in taupe wool bouclé, about $350; slim striped skirt, about $245; and taupe silk shirt, about $130. All by Bill Kaiserman for Rafael. Available at the end of September at Bergdorf Goodman, Bonwit Teller, and Saks Fifth Avenue. Belt (same stores), about $27. Boots by Guido Pasquali, $220 at Vittorio Ricci, 1019 Third Avenue, at 60th Street. Hat, $24 at Macy's.*

The thin blue line: Center, *waiter's jacket, $32, and slim high-rise skirt, $36, both in blue cotton tweed; cotton shirt, $30. All from Willi Wear, Ltd. Available at Ann Taylor, 15 East 57th Street; B. Altman; Bergdorf Goodman; and Bloomingdale's. Red hat by Eileen Carson, $50 at Bloomingdale's. Green cowboy belt, $22 at Dianne B., 729 Madison Avenue, at 64th Street. Boots, $190 at Maud Frizon, 210 East 60th Street.*

Bold shoulder: Far right, *houndstooth sport jacket, about $135; sleeveless corduroy jacket, $52; tweed sweater, about $100; and slim silk tweed skirt, $68. All by Perry Ellis for Portfolio. Available at the end of August at Bloomingdale's and Bonwit Teller. Cowboy belt, $28 at Dianne B. Suede-and-leather men's shoes, $135 (by special order) at Vittorio Ricci. Shoulder bag in caramel leather by Gianni Versace, $162 at Henri Bendel.*

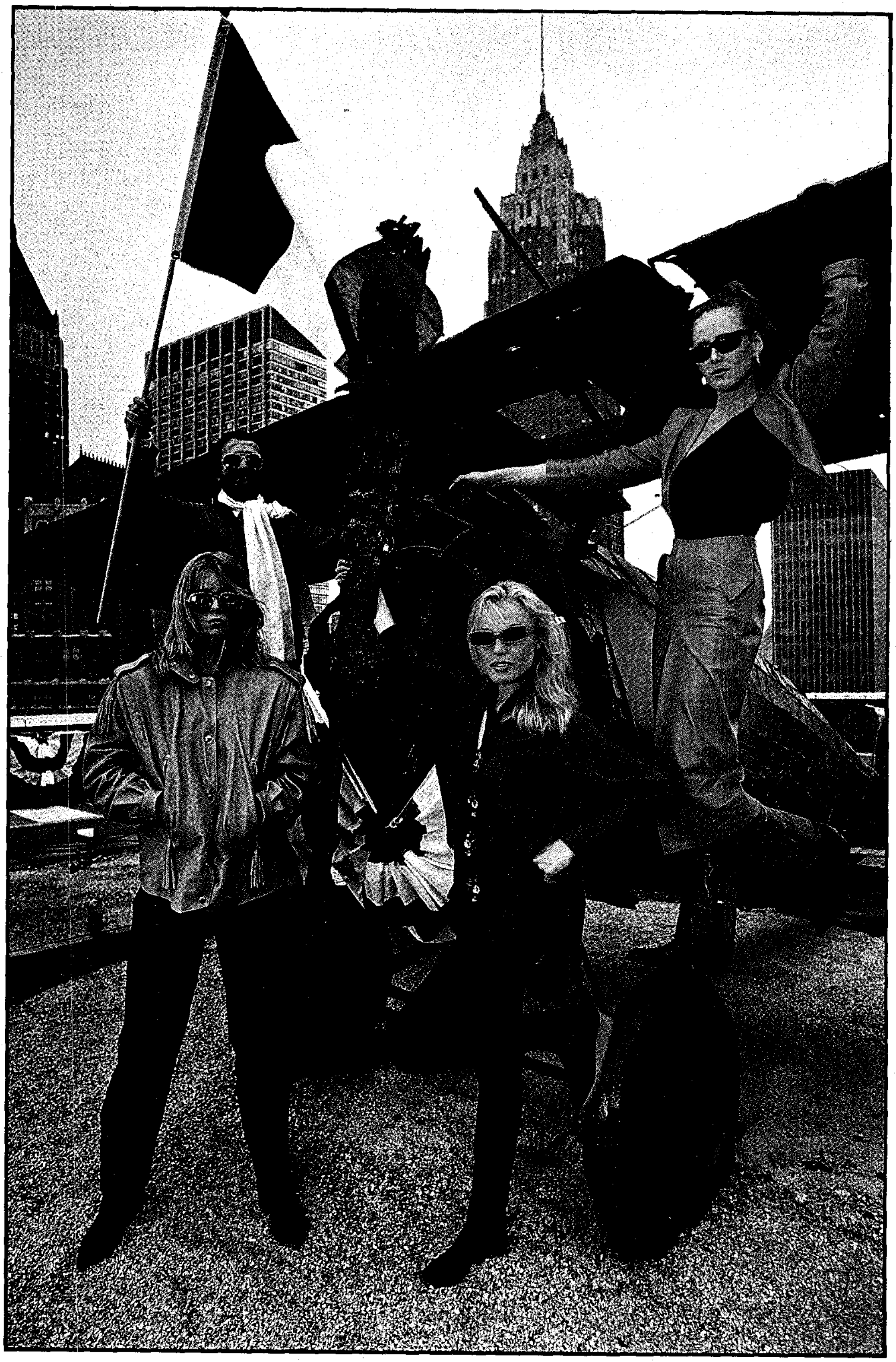




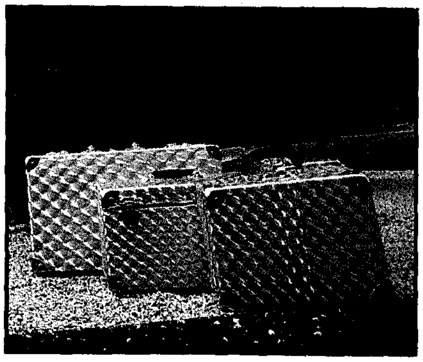
FALL FASHIONS

LEATHERS ARE WEIGHTLESS—THE SHAPES EXAGGERATED, THE COLORS BOLD.

Landing gear: Near right, *from Claude Montana in Paris, the exaggerated shoulders complete with epaulets and tassels. Oversize blouson jacket in mustard with zippered tasseled pockets, $600; pleated black leather peg pants, $400. Both at Bloomingdale's. Black lizard cowboy boots by Justin, $170, Texas at Serendipity, 225 East 60th Street. Aviator sunglasses by UCW, $6 at Macy's.* Center, *from France, "Le Pantabot" by Nicholas Harle—crêpe-sole boots and pants in one, in black and also purple leather—$300. Purple silk crêpe de Chine shirt by L'Zinger, $100. Both at Patricia Field, 10 East 8th Street. Black leather tie with rhinestone motif by Judyth van Amringe, $105 at Bergdorf Goodman. Purple retro sunglasses, $8 at Pizazz, 811 Lexington Avenue, near 63rd Street.* Far right, *short ranch jacket in bold red, $275; matching slim ranch skirt with front pleat, $265; black Lycra-spandex one-shoulder body suit, $90. All by Norma Kamali, at OMO–Norma Kamali, 6 West 56th Street. Black lizard boots by Tony Lama, $180, Texas at Serendipity. Punk sunglasses, $6 at Ann Taylor.*

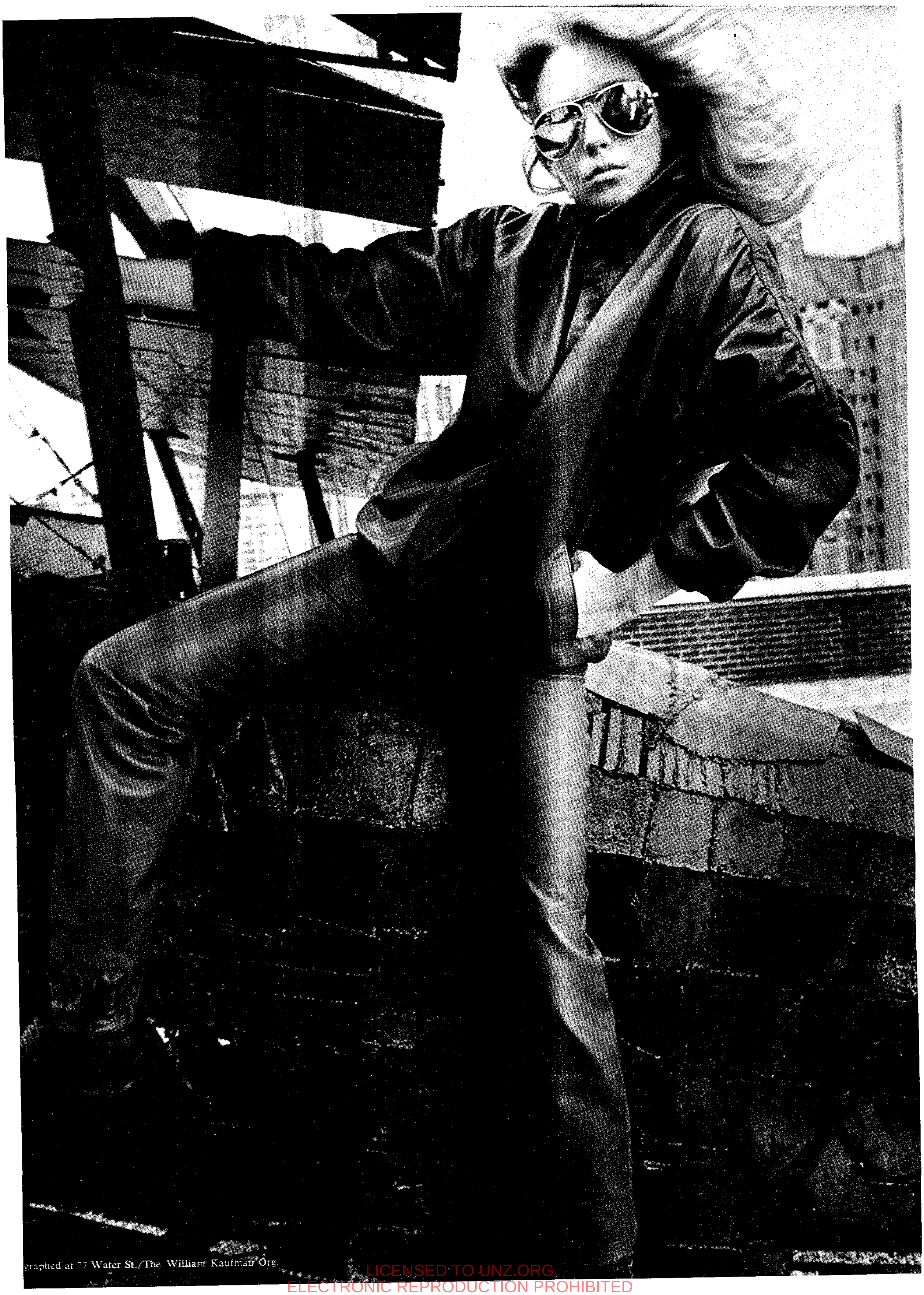


Light and sturdy: Right, *aluminum luggage from France, $30 to $45 at Henri Bendel.*



All shirred up: Right, *zip-front oxblood leather blouson jacket with shirred shoulders, $175; matching pants, $175; made in France for Alexander's. (Available in early September.) Black lizard cowboy boots by Justin, $170, Texas at Serendipity.*

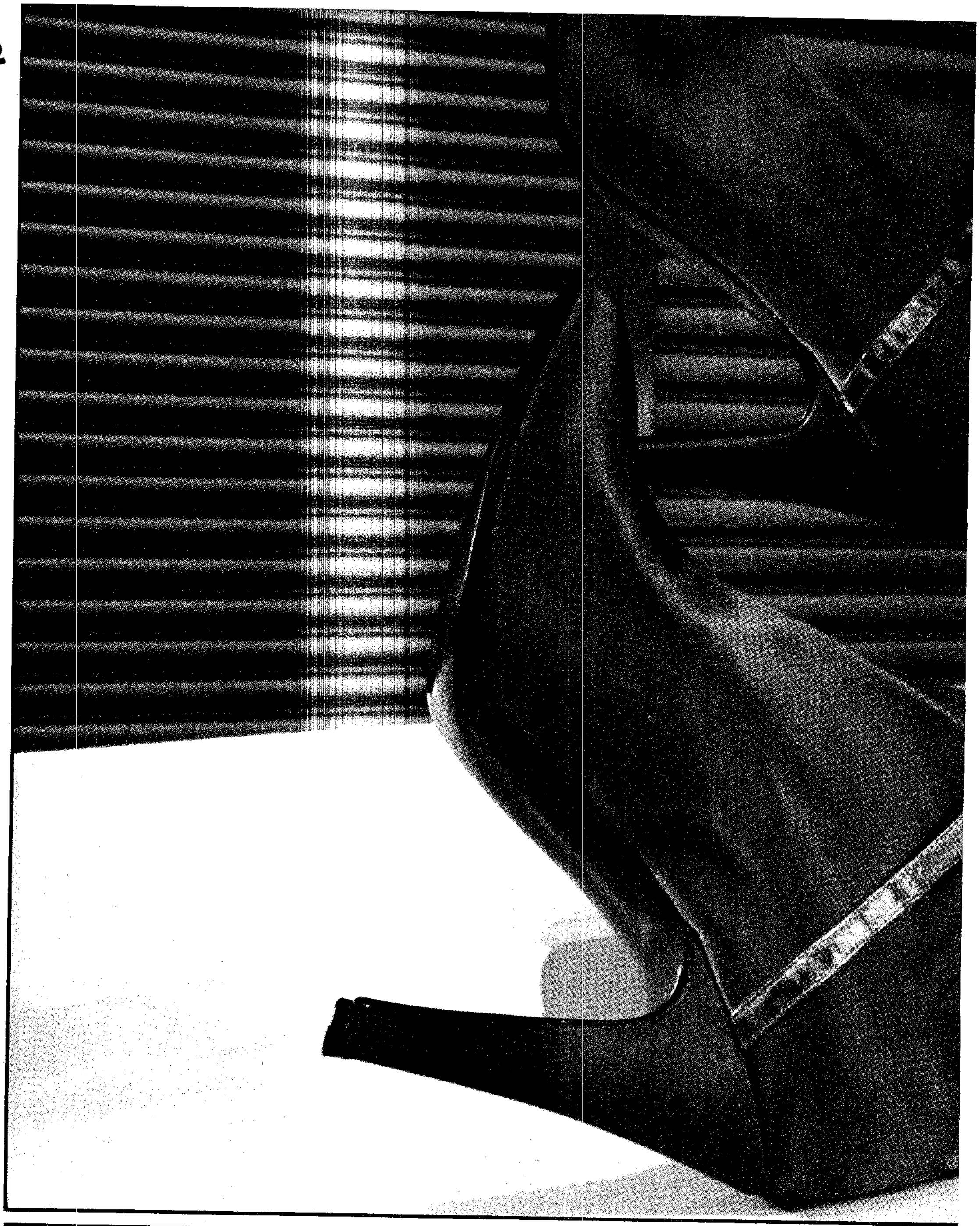
Photographed by William Douglas King; hair and makeup by Paul Hayes/Domini

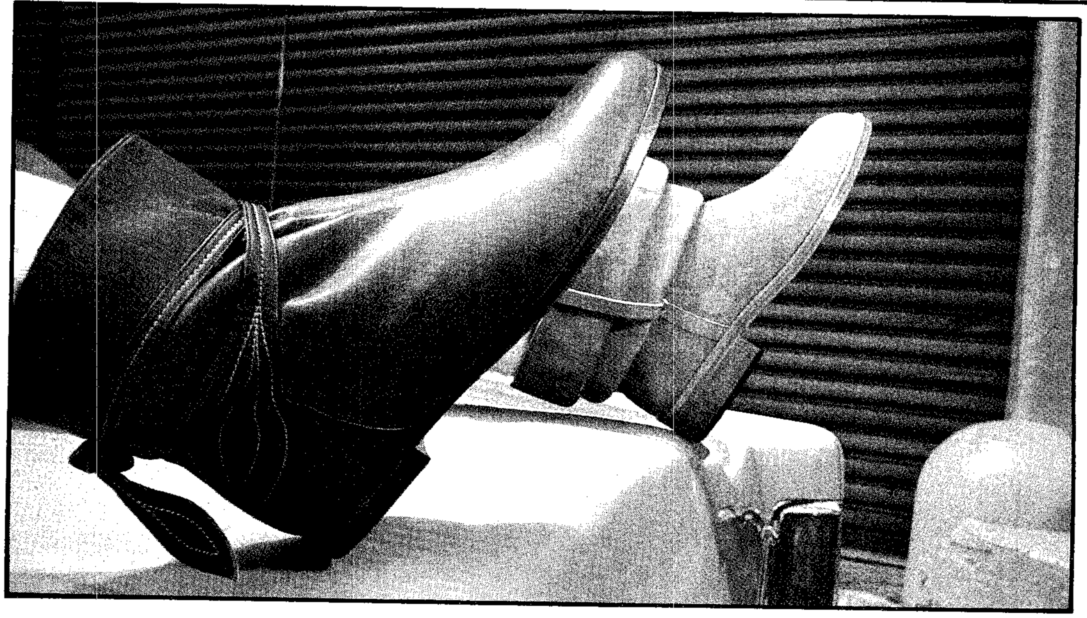


graphed at 77 Water St./The William Kaufman Org.

FALL FASHIONS

SHORT BOOTS ARE A NATURAL WITH PEG PANTS BUT JAZZIEST WITH SKIRTS.



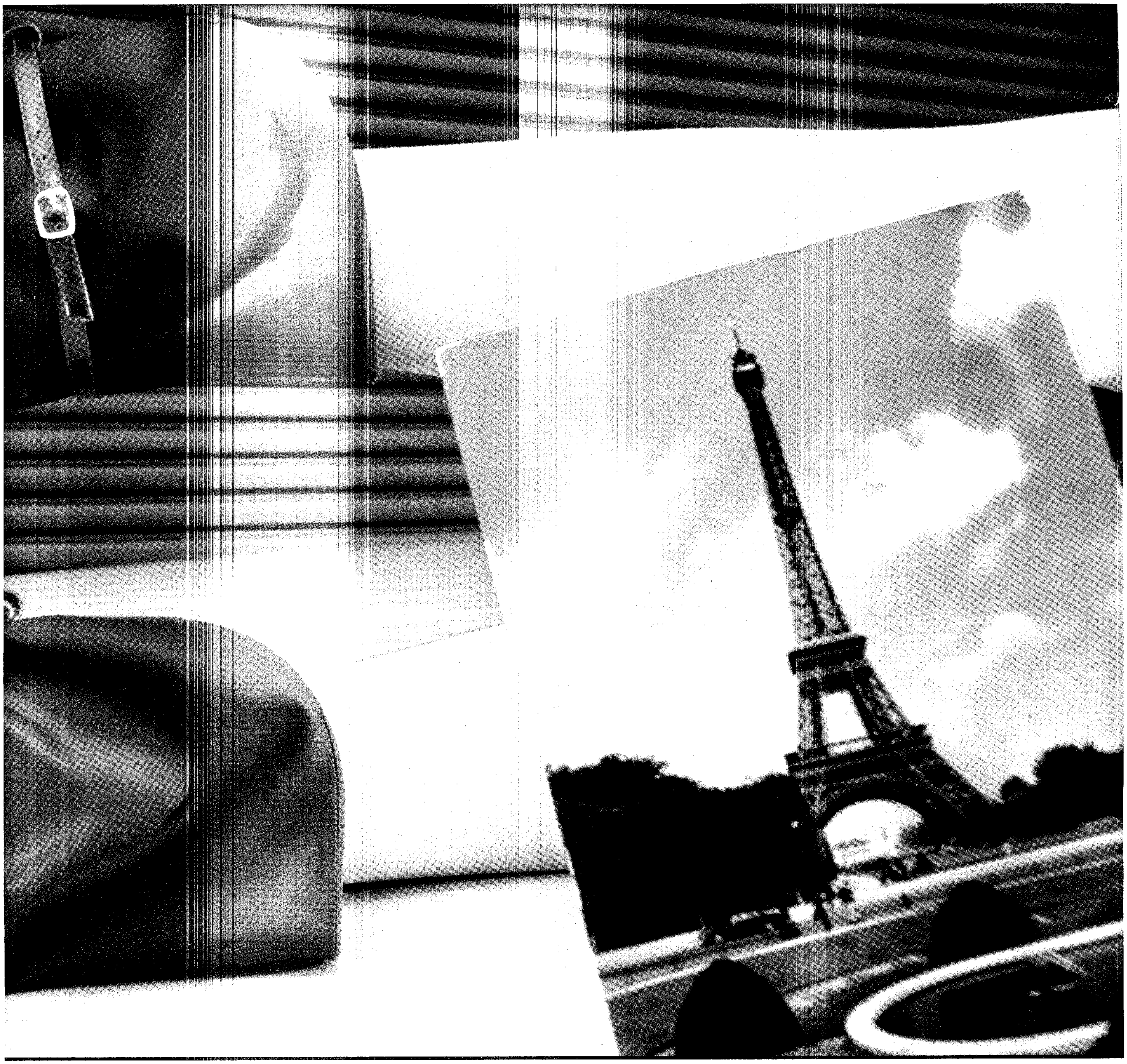


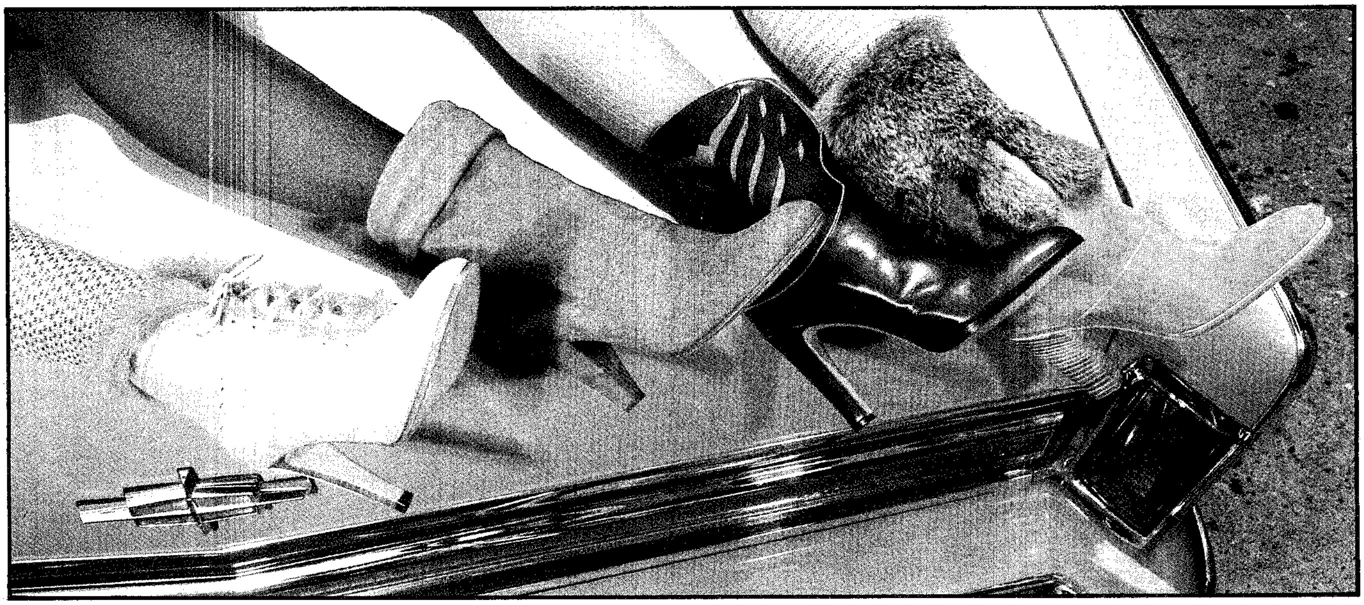
Midnight cowgirl: Large photo, *purple satin cowboy boots from Paris, $220 at La Marca, 43 East 57th Street. Red panty hose, $3 at Henri Bendel.*

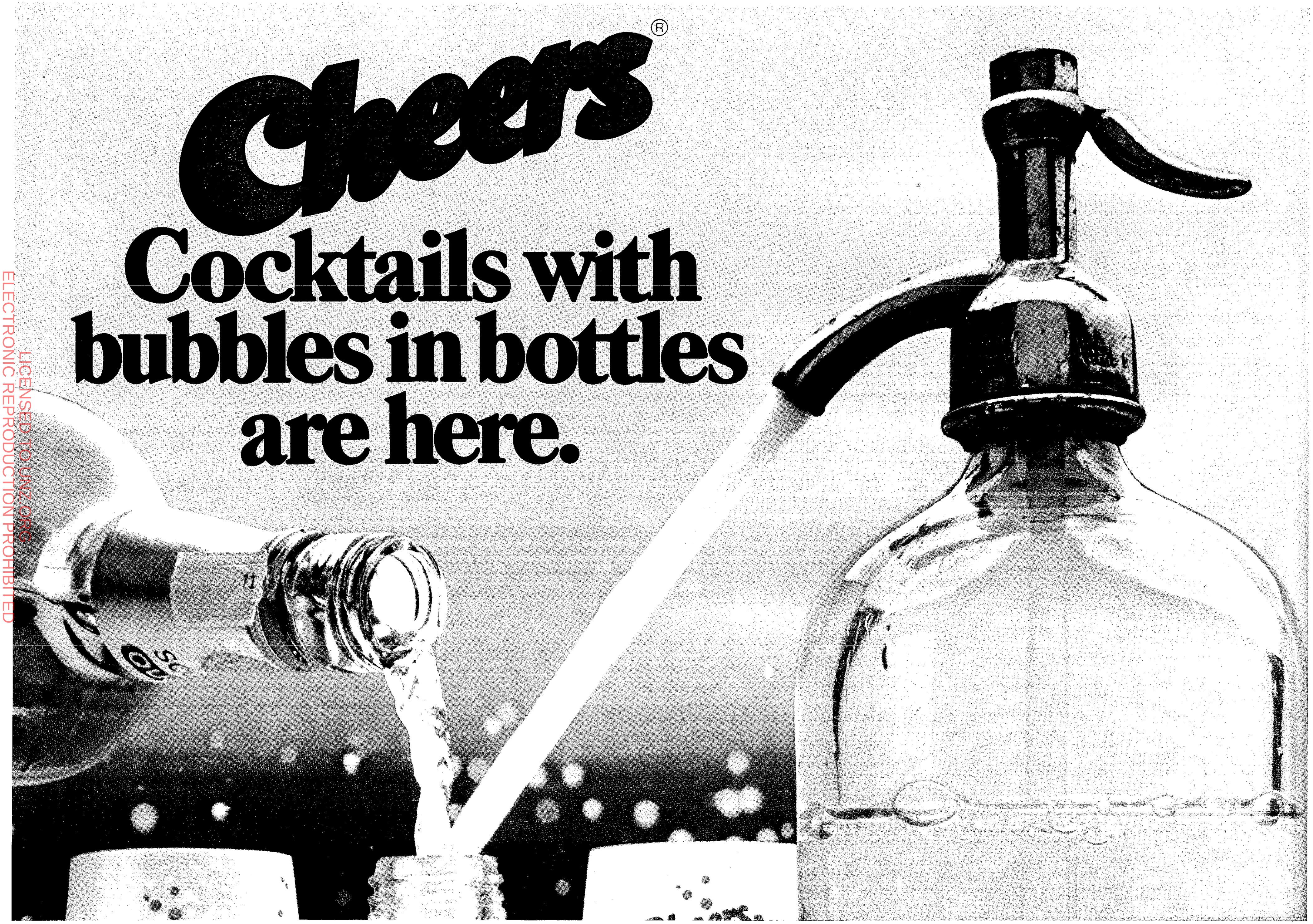
Short 'n' flat: Bottom, this page—left, *burgundy calf boot with leaf-signature detail, about $200 at Susan Bennis/Warren Edwards, 122 East 55th Street. (Available at the end of August.)* Right, *the Peter Pan boot in beige pigskin—roll it, cuff it, fold it, snap it—by Guido Pasquali, $160 at Vittorio Ricci, 1019 Third Avenue, near 60th Street.*

Slick city rompers: Bottom, opposite page—left to right, *fur-trimmed lace-front* bottine *in beige calf, about $180 at La Marca. (Available September 1.) Shetland-wool houndstooth-checked socks in mustard and brown by Hot Sox, $6 at Bloomingdale's and Macy's. Raspberry short boot with cuff in baby-soft suede—notice the cone heel—$190 at Maud Frizon, 210 East 60th Street. Purple panty hose, $3 at Henri Bendel. Burgundy cowboy boots with handmade underlay work in tan, approximately $300 at Susan Bennis/Warren Edwards. (Available at the end of August.) Beige point d'esprit panty hose, $6 at Henri Bendel. Beige suede boot with French-rabbit trim, $260 at Maud Frizon. Beige-and-white striped long johns from Hot Sox, $25 at Bloomingdale's and Macy's.*

Photographed by Ian Patrick



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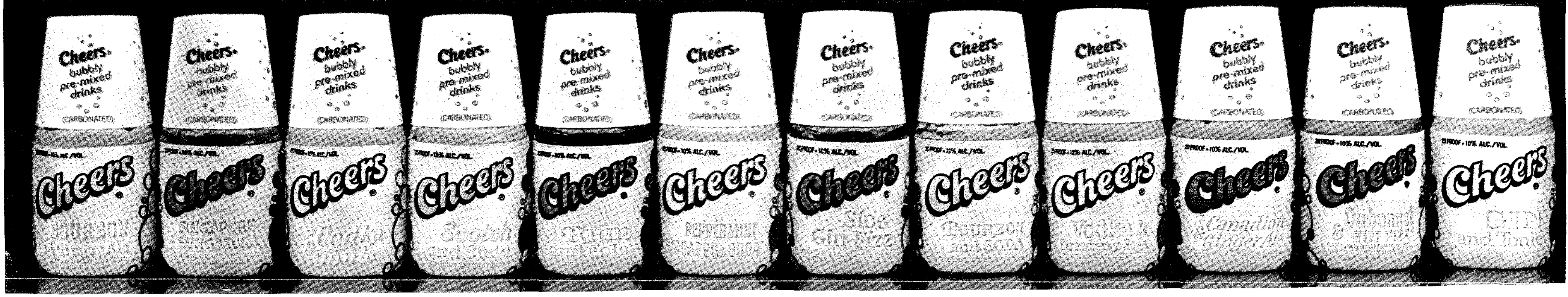
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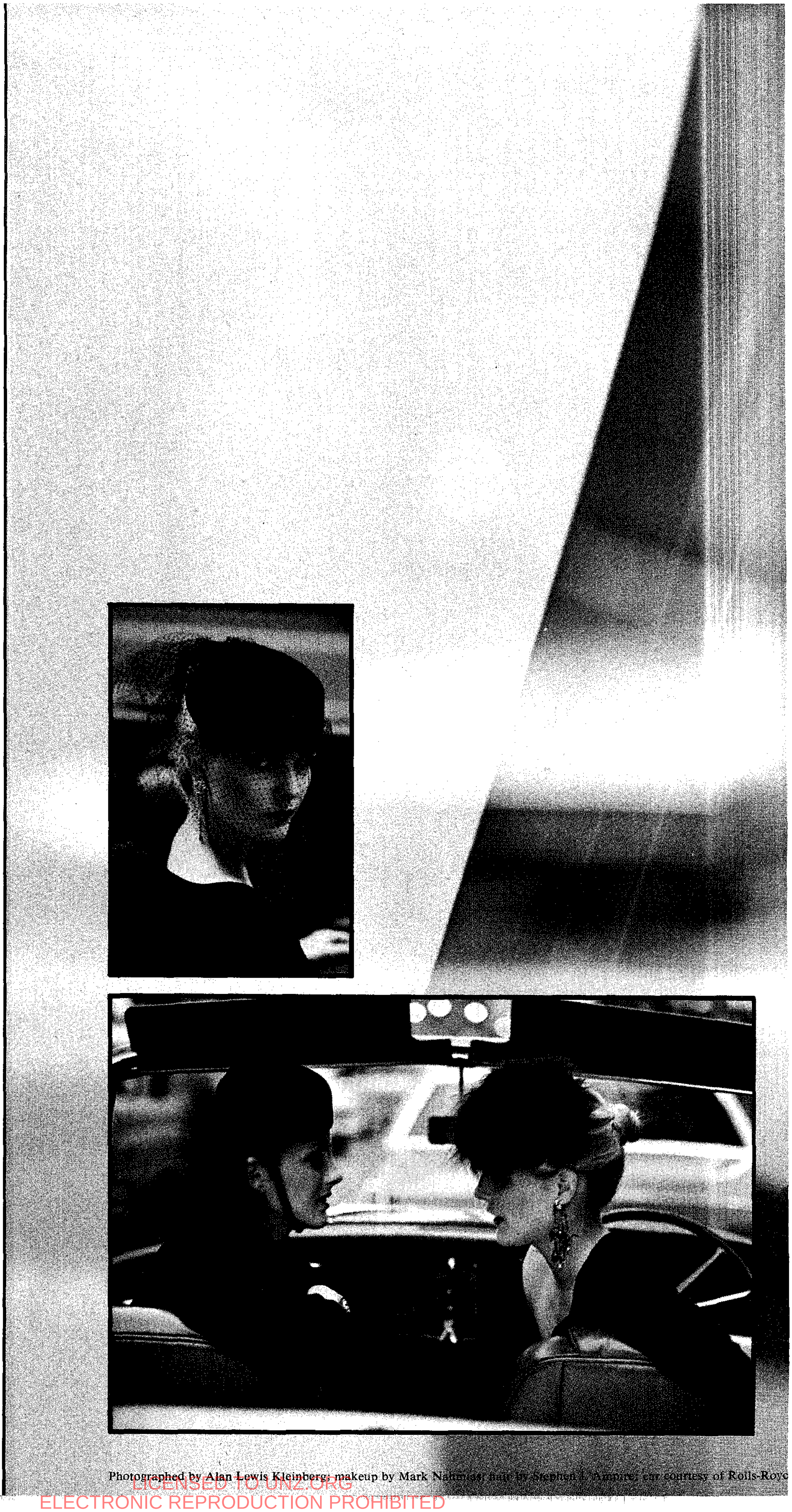
FALL FASHIONS

THE COCKTAIL HAT IS BACK —SMALL, ODDLY SHAPED, WITTY, WORN AT A RAKISH ANGLE.



Shell chic: Large photo, *black conch hat by Eileen Carson, $48 at Bloomingdale's. Fake-diamond drop earrings, $15 at Jenny B. Goode, 1194 Lexington Avenue, near 81st Street. Rhinestone bracelet by Vogue, $22 at Macy's.*

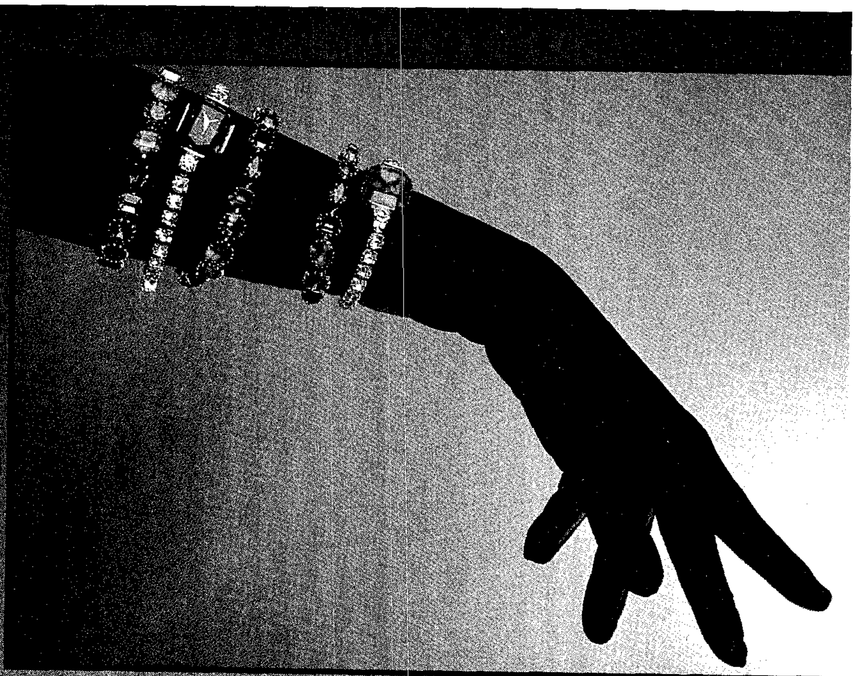
Thinly veiled intrigue: Top inset, *velour toque by Makins, $42 at Macy's. Drop earrings of fake diamond, ruby, sapphire, and emerald by Joseph Mazer, $50 at Lord & Taylor.*

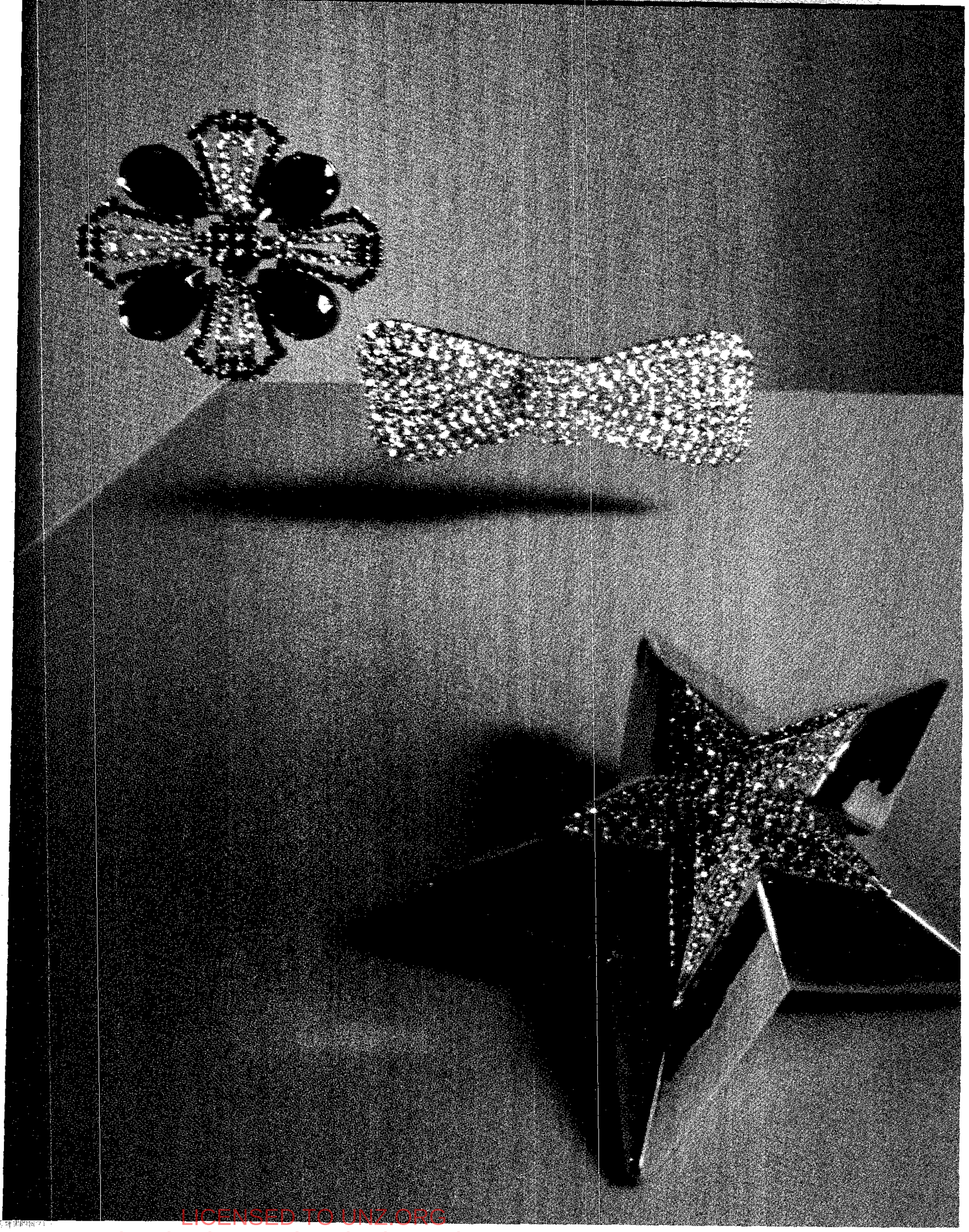
Attention-getters: Bottom inset, left, *felt bellboy's cap by Maggie Vall, $38 at Ann Taylor, 15 East 57th Street.* Right, *marabou pillbox by Stuart Netsky and Rodger Duncan, $68 at Dianne B., 729 Madison Avenue, at 64th Street. Rhinestone drop earrings by Judyth van Amringe, $50 at Bergdorf Goodman.*

Photographed by Alan Lewis Kleinberg; makeup by Mark Nahmias; hair by Stephen L. Ampire; car courtesy of Rolls-Royc

rriage Rentals, N.Y.

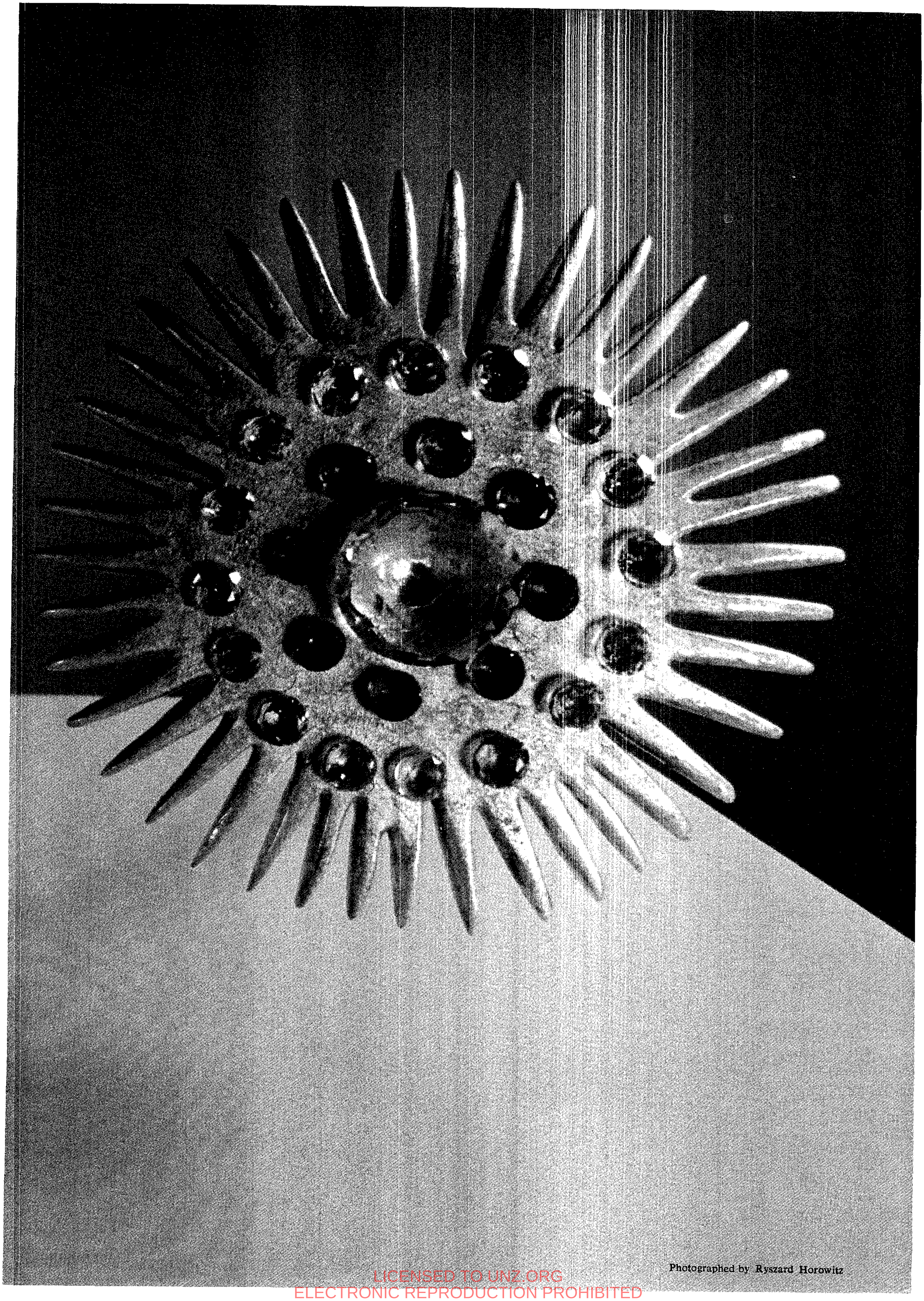
THIS YEAR, JEWELRY IS CONSPICUOUS AND BRASH, WONDERFULLY IMPUDENT IN ITS FAKENESS.





Pin one on: Large picture, left to right, *cross pavé in rhinestone and jet, $28 at Jenny B. Goode, 1194 Lexington Avenue, near 81st Street. Rhinestone bow tie by Lisner, $30 at Bloomingdale's. Gold-plate-and-rhinestone star by Tancer and Two, $14 at Saks Fifth Avenue. Bold, futuristic giant sunburst in 24-karat gold leaf with amethyst and rock crystal by Bonwillum, $300 at Bloomingdale's.*

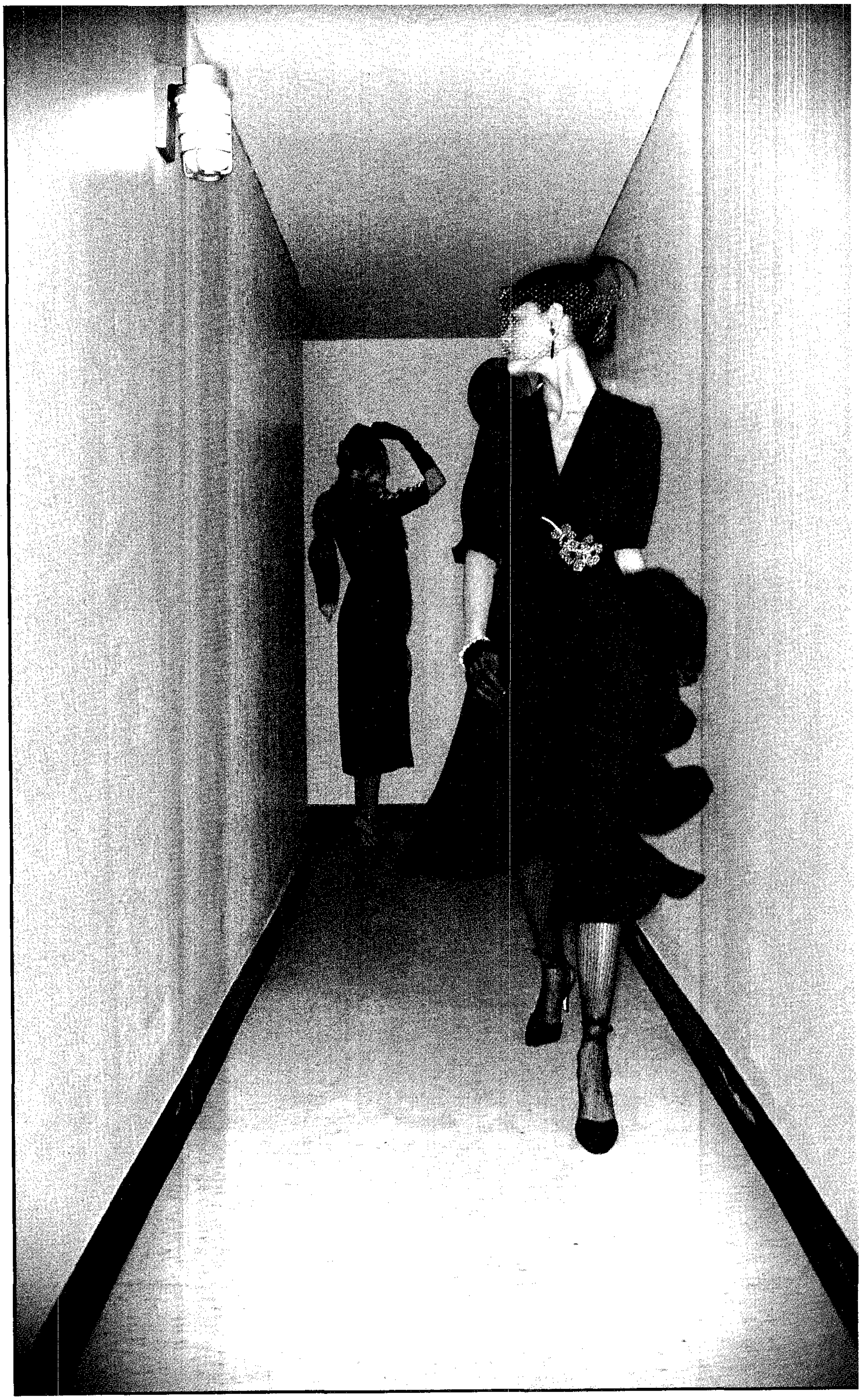
All that glitters: Inset, *bracelets in multicolored rhinestone by Vogue, $22 each; bracelets with square fake amethyst or ruby by Catherine Stein, $18. All at Macy's. Black Lycra-spandex glove, $8 at Macy's.*



Photographed by Ryszard Horowitz

FALL FASHIONS

CHIC, DRAMATIC, THE EVENING DRESS REVIVES FORTIES GLAMOUR.

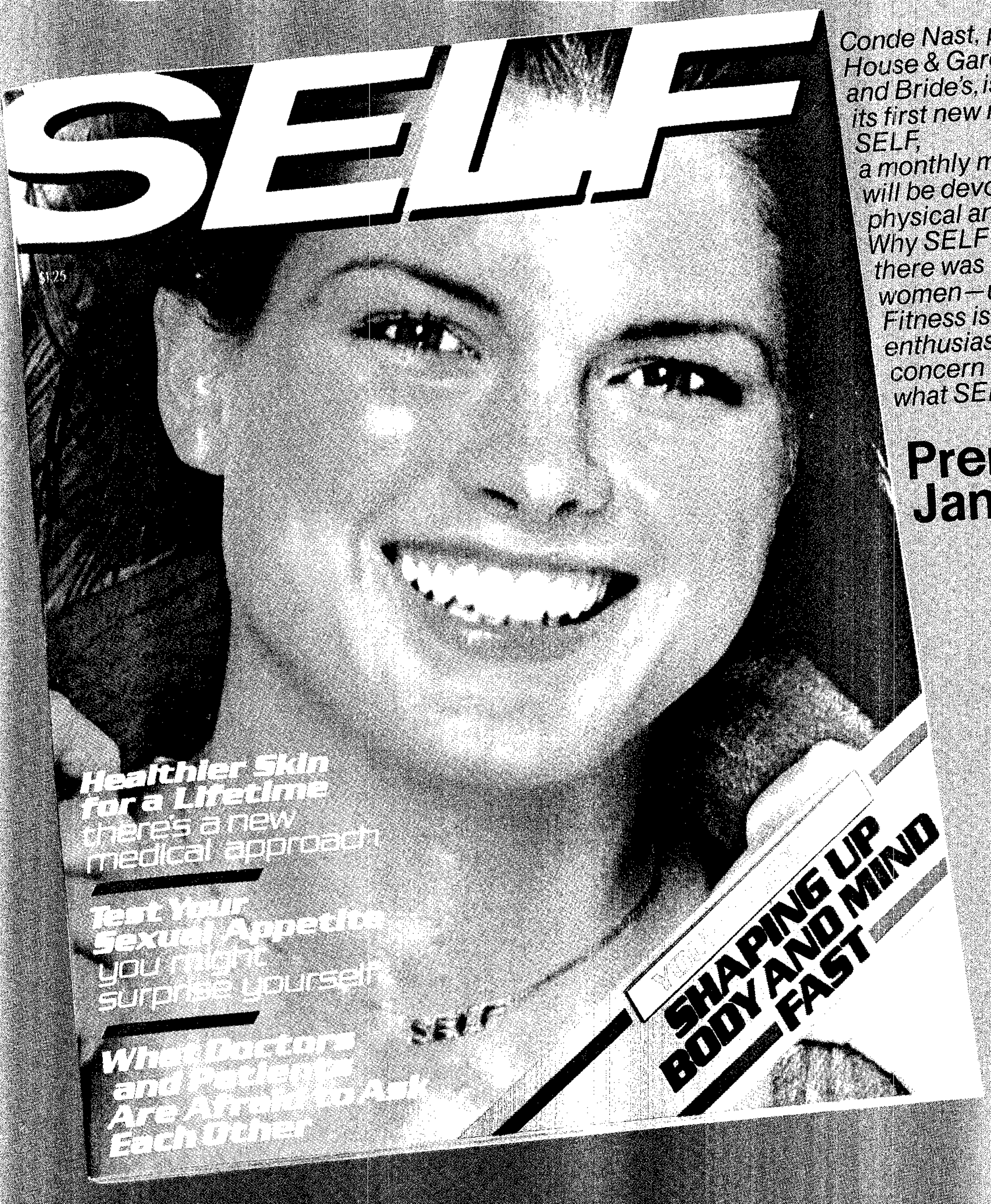


Theatrical entrance: This page, *front-wrap black dress with padded shoulders by Tracy, $69; fox fling by Michael Forrest, $750; pillbox by Patricia Underwood, $50; veil by Laura Paprika, $10. All at Macy's. Feather on a comb, $12 at Ann Taylor, 15 East 57th Street. Rhinestone bracelet by Vogue, $22 at Macy's. Jet beaded corsage by Heaven, $100 at Bloomingdale's. Drop earrings by LHOOQ, $10 at Macy's. Black point d'esprit panty hose, $6 at Macy's. Open-heeled pump by Andrea Pfeister, $120 at Saks Fifth Avenue.*

Final wrap: *Black wrap dress in rayon crêpe by Nuage with beaded work on shoulders and sleeves, $158. (Available in early October.) Silver-fox boa by Revillon, $695. Both at Saks Fifth Avenue. Shell by Madcaps, $12, and veil, $6. Both at Ann Taylor, 15 East 57th Street. Black flower by Laura Paprika, $8; rhinestone button earrings by Vogue, $8; long black nylon glove, $8; rhinestone bracelet by Vogue, $110. All at Macy's. Sheer silver panty hose, $7.50 at Henri Bendel. Open-heeled black pump by Ciro Bisanti, $84 at Macy's.* ▬

Photographed by Alan Lewis Kleinberg; makeup by Mark Nahmias; hair by Bob Fink/Pipino-Beccheri; photographed at the U.N. Plaza Hotel, managed by Hyatt International

Do you mind if we talk about our SELF?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Premiere issue: January 1979

Ladies and Gentlemen, the Next President of the United States

By Jon Margolis

"...The word coming from Gerald Ford's associates is that he'll run only to stop Reagan—some concede the reason is revenge . . ."

One day in Kansas City in the summer of 1974, Terry Sanford invited a few political reporters to his hotel room to tell them how he was going to get elected president of the United States.

Sanford explained how his network of friends all around the country, his reputation as a moderate Southerner, and his quiet charm gave him as good a chance as anyone to win the early primaries and go all the way. It all seemed plausible, if unlikely. Walking out of Sanford's suite, one reporter turned to another and said, "Well, at least he's got a better chance than that Jimmy Carter."

Thus we establish at the outset the perspicacity of political experts, the reporters. Not that they are a bunch of dummies. After all, nobody treated Terry Sanford as any kind of front-runner. Instead, in the great tradition that early awarded the 1972 nomination to Ed Muskie, the experts of 1974 and 1975 concentrated on the "serious" Democratic contenders—George Wallace and Scoop Jackson.

But here we go again. In the summer of 1978, the front-runners are Ronald Reagan for the Republicans and James Earl Carter Jr. for the Democrats. That the latter is merely the front-runner and not the guaranteed candidate says much about the current state of politics in general, the Democratic party, the presidency, and this president. The current state of all four is not good.

Still, it is difficult to imagine the combination of circumstances that would deprive the president of his party's nomination. This does not mean that such a combination could not occur, only that it cannot now be foreseen. In politics, though, unforeseen circumstances regularly occur, which is why political predictions are usually wrong, even when made by, uh, political experts.

What distinguishes political experts from ordinary folks is in some cases a certain felicity of expression, and in all cases personal acquaintance with the candidates and their aides. From them, in buses, planes, and saloons, reporters get "the word" on plans and strategies. This enables them to perform for pay the same speculation millions engage in for no remuneration.

Sometimes, to be sure, the personal contact does more harm than good. As John Kenneth Galbraith noted in 1972: "Washington politicians, after talking things over with each other, relay misinformation to Washington journalists who, after further intramural discussion, print it where it is thoughtfully read by the same politicians. It is the only completely successful closed system for the recycling of garbage that has yet been devised."

Professor Galbraith mentioned this to bolster his own political insight of that year—that George McGovern would be elected. As a political expert, Galbraith is a very erudite economist.

Of the various "words" being given out these days, by far the most important is that Ronald Reagan plans to run again. When a conservative activist recently asked Reagan to evaluate, on a one-to-ten scale, his chances of running, Reagan replied, "Ten and a half."

Reagan will be 69 years old by Election Day in 1980 and will turn 70 just after Inauguration Day in 1981. "Only the press asks about that," said Reagan aide Pete Hannaford when asked about it. Besides, say some of the Reagan folks, in Japan and China *only* the elderly are entrusted with leadership.

If Reagan runs, Senators Richard Schweiker, of Pennsylvania, and Paul Laxalt, of Nevada, can be expected to give up their own ambitions, while Kansas Senator Robert Dole may defer his. How realistic those ambitions are to begin with is questionable. As Reagan's putative running mate, Schweiker lost delegate votes. As Gerald Ford's actual running mate, Dole lost popular votes. Laxalt has never performed a similar disservice, but then

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Jon Margolis is a Washington correspondent for the Chicago Tribune.

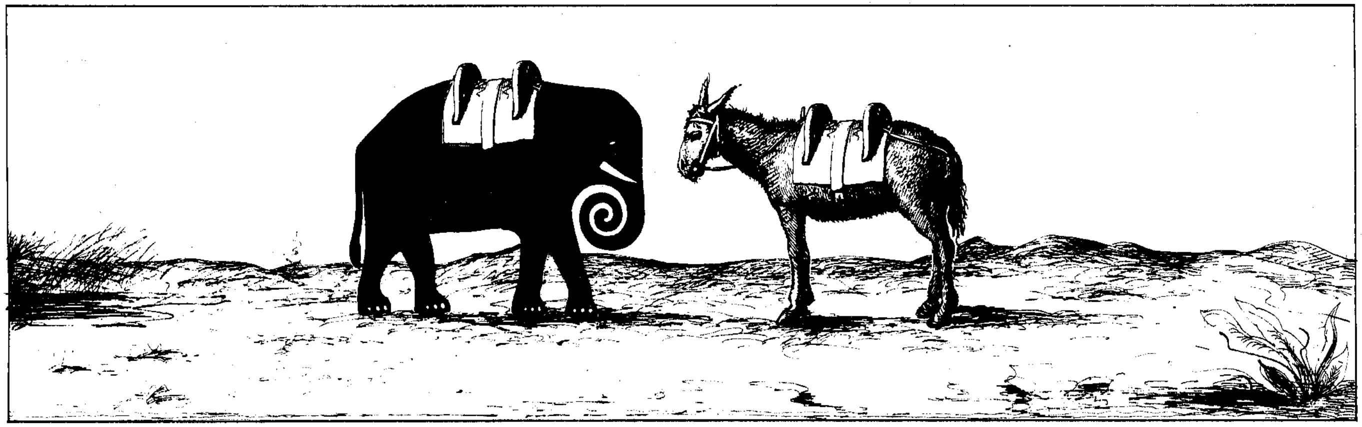

Illustration by Jo Teodorescu

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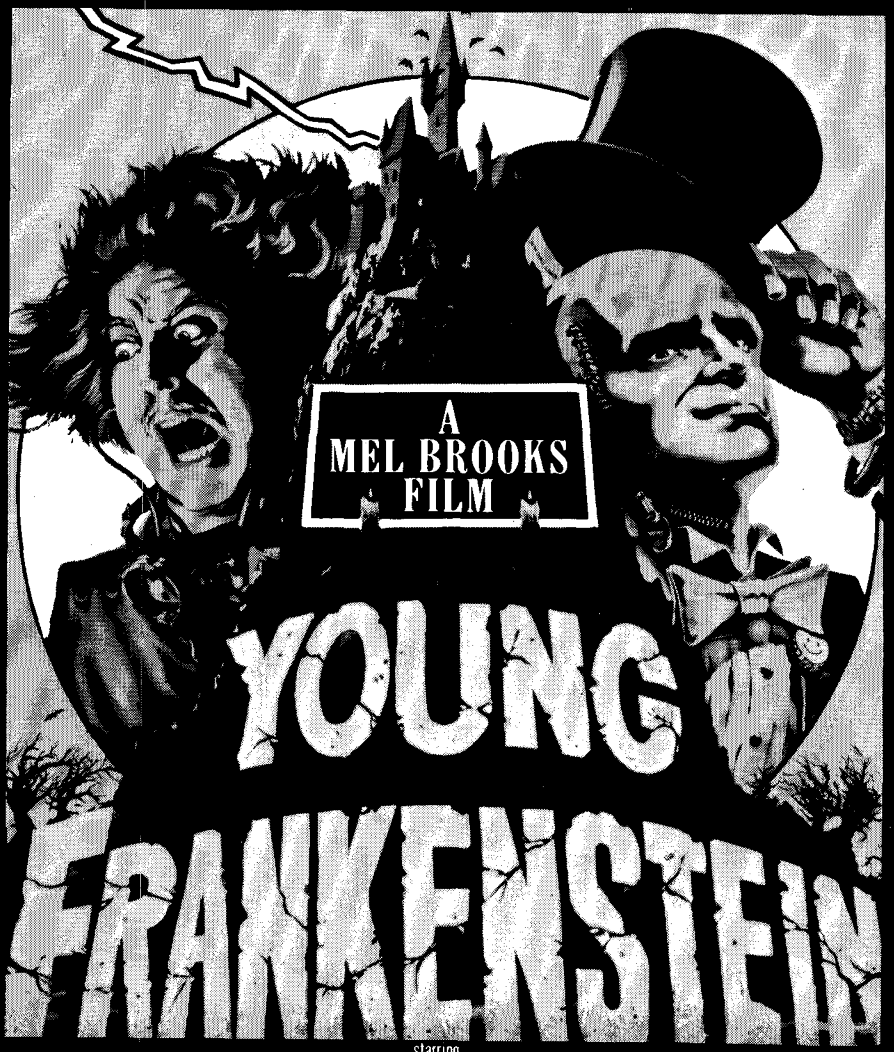

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"...Conventional wisdom holds that Carter can't win since he's seen as a klutz; but the GOP may nominate not so nice a klutz..."

again, he has never had a chance.

As outlined by one of his strategists, Reagan's plan is this: "We'll form a campaign committee early next year. But there will be no formal candidacy until late in the year. That's our timetable, and we're going to stick with it."

Such resolve, however, was expressed before Representative Philip Crane announced his candidacy and went up to New Hampshire, where a lot of conservative Republicans were overheard saying things such as "Reagan's had his chance" and "I prefer Crane because he's younger." Contrary to some myths, many young people are conservatives, and they are attracted to youthful good looks as much as ideology.

Phil Crane, 47, from the Chicago suburb of Mount Prospect, is head of the American Conservative Union and one of the most conservative members of the House. He is the unlikely beneficiary of the partial 1976 success of Representative Morris K. Udall, who proved that a relatively unknown House member can run a credible race for president. Crane is hardly the legacy Udall wanted to leave, but politics is uncontrollable.

Alas for Crane, only one young conservative-Republican congressman can be taken seriously in any one year, and he may not be the only one. There is also Jack Kemp of Buffalo, whose last position of leadership was as quarterback for the Buffalo Bills.

Right now, Kemp is more likely to run for Jake Javits's Senate seat in 1980. "But who knows?" he said not long ago. "To get tax rates lowered for my people in Buffalo, I might even have to run for president."

Even as Reagan's entry might keep out Schweiker, Laxalt, Dole, and possibly Crane, it could also inspire one candidate to run—Gerald Ford. The word coming from his associates is that he will run again only to challenge Reagan. For publication, these associates say Ford will act to save his country and his party from extremism. Less publicly, a few concede he will also do it for revenge.

It is important to remember that public people are also private people, with the same emotions that beset the rest of us. Ford, says someone who ought to know, "hates Reagan. He blames Reagan for losing the election last time."

It remains possible that Ford's potential candidacy is a bluff. True, he has recently acquired a political staff aide from the Republican Congressional Campaign Committee. And he maintains an active speaking schedule. But he also leads a very soft life, and he must know that if President Ford could barely beat Ronald Reagan and could not beat Jimmy Carter, citizen Ford would have a hard time doing either.

So, instead of running himself, Ford might well lend his support to another centrist candidate, and that candidate is likely to be the Republican who is trying to do in 1980 what Jimmy Carter did in 1976. His name is George Bush, former CIA director and ambassador to the United Nations.

Like Carter four years ago, Bush holds no public office. Like Carter four years ago, Bush is quietly going around the country, making calm policy speeches, meeting with small groups of people, usually in someone's living room, usually in Iowa.

Iowa is important because it provides momentum for the New Hampshire primary, which is *very* important. The reasons for this are twofold: First, it is the first primary, and second, it is great fun. Thus the political press makes much of it, giving the winner instant status.

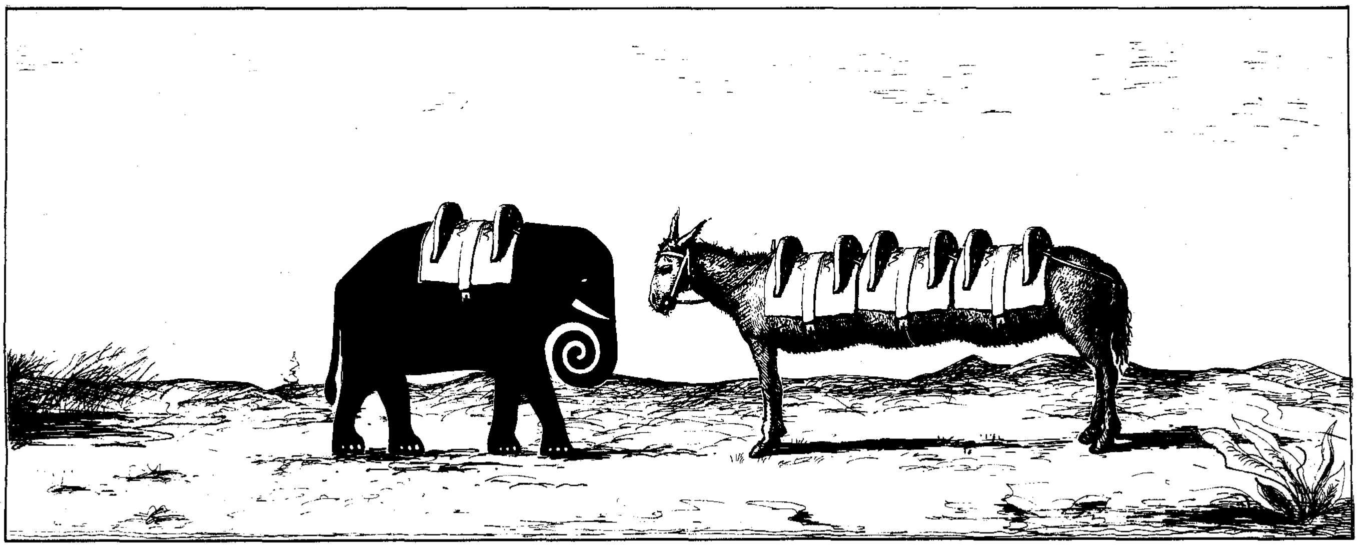
At this point, even the wildest guess about the Republican primary in New Hampshire is absurd, because there are so many potential candidates. In addition to those already mentioned, the following are possible entrants: Howard Baker, John Connally, Jim Thompson, Elliot Richardson, and Lowell Weicker.

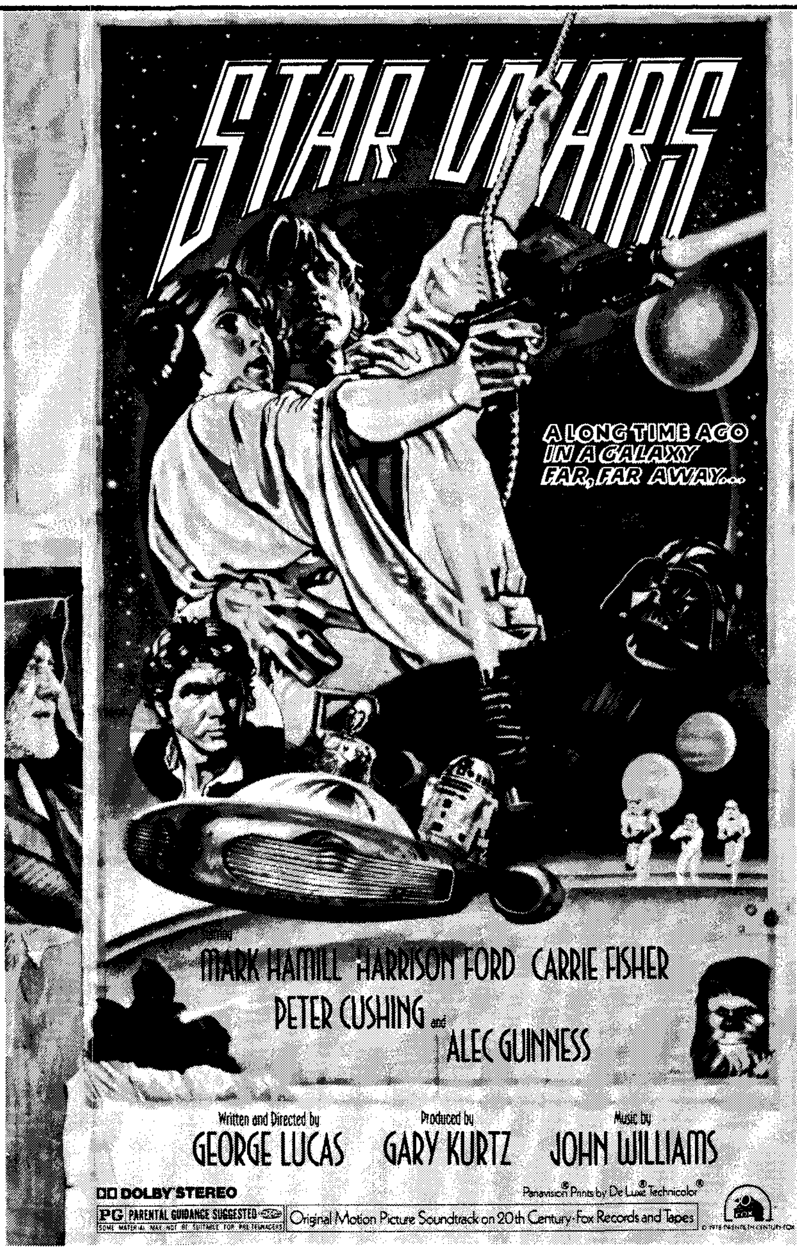
"It's going to be wild," said New Hampshire Republican chairman Gerald Carmen, "absolutely wild. We'll have more candidates than voters. I'm not complaining, mind you. The more people who come up here, the more they buy food and whiskey and stay in our hotels. The politics stuff is great for business."

Needless to say, some enter this contest stronger than others. Too bad for them. The stronger a candidate is entering New Hampshire, the greater his danger. Connally, Bush, Thompson, or Crane can finish a close second or third and remain credible candidates. Reagan and Ford cannot.

What will almost surely happen early on is a shakedown. Like Kemp and Crane, there are several de facto early-round rivals. Bush and Connally are from Texas. Richardson and Weicker are New Englanders. The weaker of each pair will not last long.

Nor will the weaker contenders of each ideological faction. If Reagan finishes ahead of Crane, the congressman's

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"... Jerry Brown's bid might succeed because it will again be based on the undeniable reality that he is not Jimmy Carter..."

conservative supporters will try to persuade him to get out lest a hated moderate gain from the right-wing split. Crane has as much as said that he would do so. But if he beats Reagan in the first primary, the pressure will be on Reagan. He has said nothing. "We're fishing in the same pond," Crane has said.

Some of the candidates are in trouble already. Connally appears to be going nowhere, but he remains active. And Baker has already been written off because of his support of the Panama Canal treaties and the Mideast jets. The write-off may well have been premature: Baker easily won his primary for re-nomination to the Senate in conservative Tennessee. But for both of these men, there is only one sure tonic, a quick primary win early in the game. So they can be expected to mount major efforts in New Hampshire and in the semi-regional New England primary a week later.

There they will run up against another contender who must risk all on early victories. To established Republicans, Governor James Thompson of Illinois is a mite alien, what with his turtlenecks and his talk of wooing Democrats. He is the favorite of the remnants of the Rockefeller wing, traditionally the kiss of death. "Big Jim" has only one hope—to prove quickly that he is a winner. He has the credentials. In 1976, he was elected governor by more than a million votes.

There are others. There is Bill Brock, who has done a good job as party chairman; and Governor Pierre duPont of Delaware, who has a lot of money and wavy black hair; and Senators John Danforth of Missouri and John Heinz of Pennsylvania, who have a lot of money; and Governor Robert Ray of Iowa; and former Treasury Secretary Bill Simon. These, however, can be expected to hang back in the hope that nobody does well in the early primaries, and then make a dramatic late entrance. Such a tactic has not worked for years.

For comic relief, we have Lowell Weicker, whose theoretical strategy is good. It is based on the fact that the first five primaries are in New England, and as is evident from Eastport, Maine, to Fairfield, Connecticut, every time the Red Sox play a home stand, New England exudes regional pride. So, were Lowell Weicker anyone else, he might be a live bet. Alas for Weicker, he is no one else; Elliot Richardson is, and has a better chance of parlaying regionalism into votes.

Still, Weicker's candidacy would not be the ultimate joke. Orrin Hatch could run. He is a senator from Utah, and according to an extremely reliable Republican source, who for obvious reasons cannot be named, "Hatch knows —*knows* mind you—that God has ordained him to be president, though perhaps not this time."

We have, obviously, come to the perfect place to begin discussing the Democrats, whose internal battles must be borne again. At this point, it seems inevitable that someone will challenge the president. At least the president thinks so, or his political advisers do, else they would not have made their unseemly effort to change the party's delegate-selection rules.

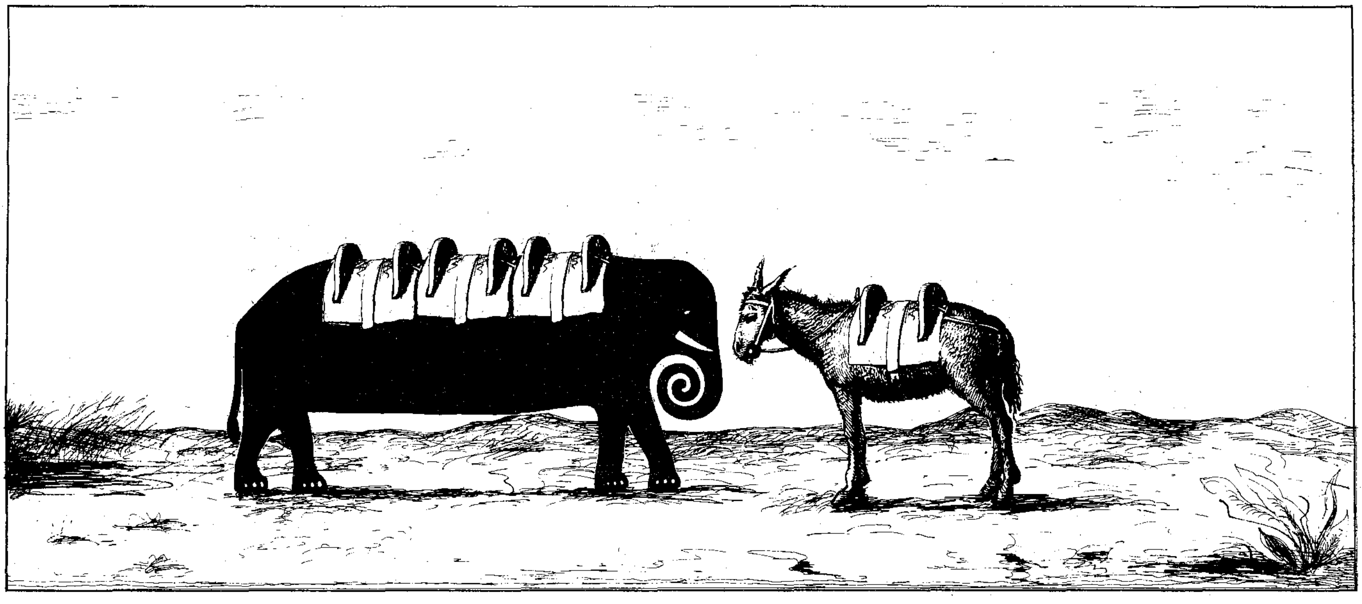
That their effort did not entirely succeed shows that Carter's hold on his own party organization is not firm. It was a foolish exercise based on the foolish notion that Carter's re-nomination depends on winning a few more delegates here and there. His re-nomination depends on his performance.

Carter's ace in the hole is that his Democratic critics distrust one another more than they distrust him. With two exceptions, all the potential challengers from the left would alienate the right, and vice versa. Each is accusing the other these days of preparing the first challenge, probably because each would love the other to jump in first and be the spoiler.

Thus Senator Daniel Patrick Moynihan, the leading potential challenger from what is called the party's right wing, predicts, "The challenge will not come from the center, but farther left." Meanwhile, the McGovernites say that Moynihan is chomping at the bit.

That's only fair. The Moynihan people say the same thing of McGovern. But the point is that neither a McGovern nor a Moynihan could unite dissident Democrats against Carter. (This does not mean that one or the other or both might not win a primary or two, and incumbent presidents can hardly afford to lose a primary or two. Again, New Hampshire may well be the key.)

One of the exceptions to this ideological split is Jerry Brown, who is not preferred by either wing. His challenge would be based on vaguer grounds, which is why it might suc-



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> "...Utah's Senator Hatch knows, it is said, that God has ordained him for president..."

ceed. Remember, his 1976 challenge was based on the undeniable reality that he was not Jimmy Carter, and he beat Carter in every primary they fought.

Brown has troubles of his own. In the wake of Proposition 13, William F. Buckley, a certified political expert, wrote that Brown "is through as a presidential candidate: No one, in a competitive market, can survive his tergiversations." In both eloquence and power of clairvoyance, Buckley is the conservative answer to Galbraith, and we have seen how clairvoyant he is. A nice re-election win by Brown in November, not certain but still quite likely, would render him a contender again, tergiversations or no. And the word from his camp is that after the first of the year he will "put something together" for a national campaign.

The other exception is Edward M. Kennedy, who started everyone talking about him when he accused Carter of a "failure of leadership" in the health-insurance field and vowed to "take the issue to the people" in his fight for national health insurance.

That means that sometime, perhaps this fall during the midterm campaigns, Kennedy's Senate subcommittee will be holding hearings around the country on health insurance. In each city, no doubt, Kennedy will go on television, where he will be asked about other matters. Furthermore, Kennedy tentatively plans some joint political appearances with Morris K. Udall. That could be looked on as an attention-grabbing team. That could be looked on as a ticket.

Still, for the most part, Kennedy has been loyal to his president. "For the foreseeable future, my work is in the Senate," he said. And he says he both thinks and hopes that Carter will be re-nominated and re-elected. Kennedy is not likely to get into the race unless someone else does so first, and with enough success to cause party chaos, which only he could rectify. If that does not happen, he is likely to stay loyal. If it does, it's "Katy, bar the door!"

Other challengers have been mentioned, the most serious of whom is Senator Frank Church of Idaho. That's not all that serious. The others, Senators Gary Hart of Colorado and Don Riegle of Michigan, are not at all serious.

Such have been the pressures on Carter that some speculation has arisen that he might give it up à la LBJ in 1968 and pass his torch to Vice-President Mondale. Shortly after this speculation arose, Carter went campaigning in Virginia, North Carolina, and New York. He is not acting like a man about to give up anything.

Conventional wisdom holds that Carter cannot win because he is generally considered a klutz and because the country is turning right. It is true that many voters consider Carter a klutz, but when the Republicans finally come up with a candidate, voters might well consider him a klutz too, and perhaps not as nice or honest a klutz.

The notion that the country is moving right is propounded by both liberals and conservatives. The notion should thus be viewed skeptically. The country is always said to be moving right, because conservatives are optimists and liberals are pessimists.

Granted, there are some conservative trends, Proposition 13 chief among them. But trends by definition are transitory. Anyone who thinks there is a massive shift to the right should check with the country's premier Republican pollster, Robert Teeter. "I don't see any ideological movement," he said. "This is a centrist country."

That, then, is the situation. Now, what is the prediction? Only a fool would make one. Here goes.

Neither Ford nor Reagan will be nominated. Their high standing in the polls now reflects name recognition, and the smart Republicans fear a repeat of their 1976 wars. "It would be awful," said Clarke Reed, the national committeeman from Mississippi. "A pair of 69-year-old men re-fighting the battles of the past [Ford will actually be 67]. Who needs it?"

Name recognition can be bought, not cheaply to be sure, but easily. Some newcomer—say, George Bush—will whip the leaders in New Hampshire, put together a string of victories, and win nomination on the first ballot.

Carter will be challenged by more than one Democrat, which will save him. He'll beat a split opposition early, and the losers will go quietly. In the general election, the president will lose two or three southern states he won last time. But with a lot of help from labor, blacks, and ordinary people who just like him, Carter will carry Ohio and New Jersey this time, and maybe even California, and win the election.

Remember this well. It comes from a certified expert. Armed with this prediction, and a token, you can get on the subway. ■

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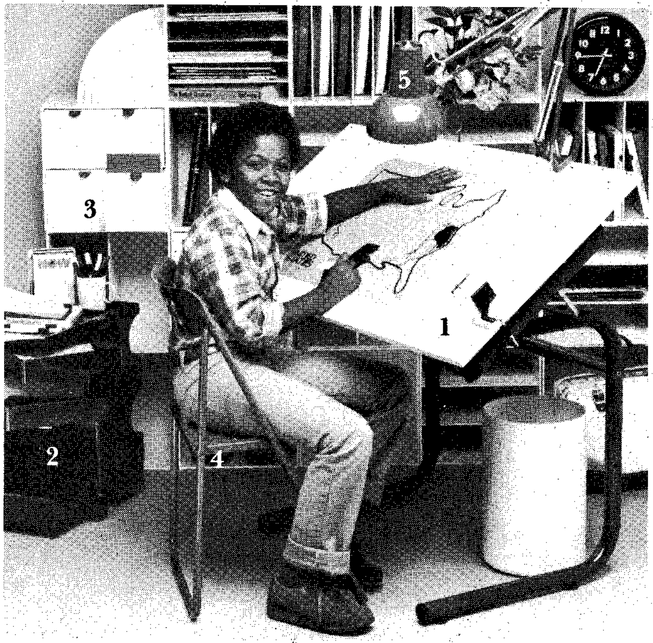

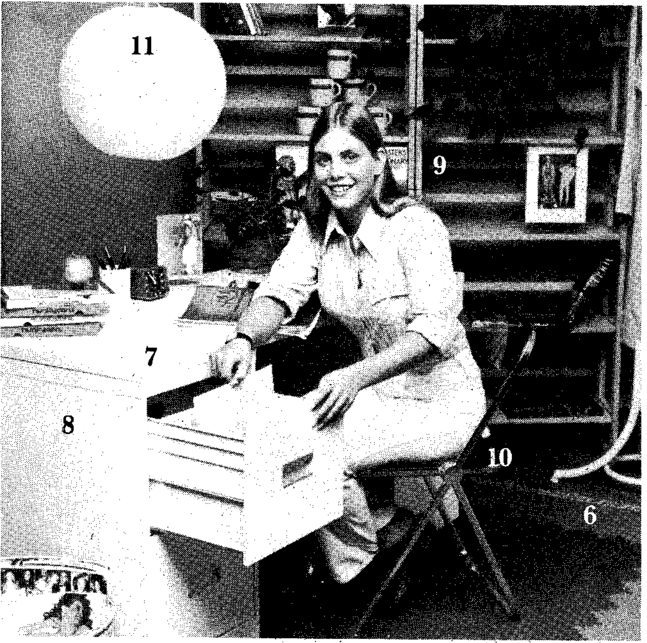

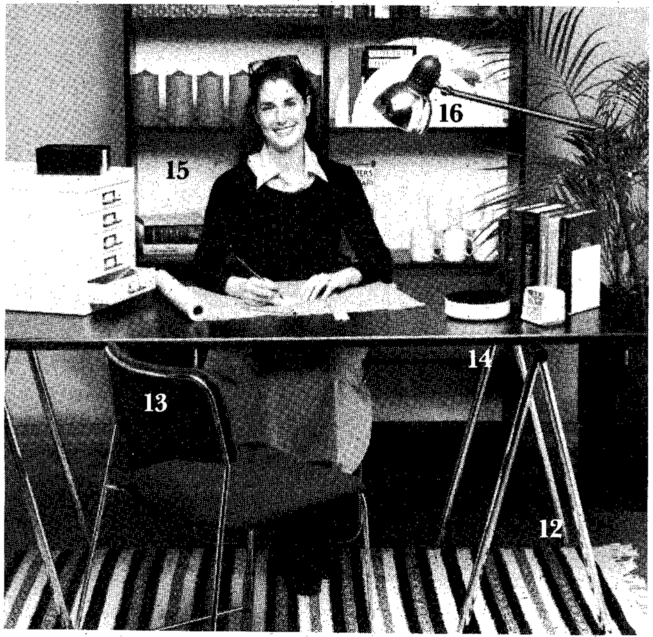

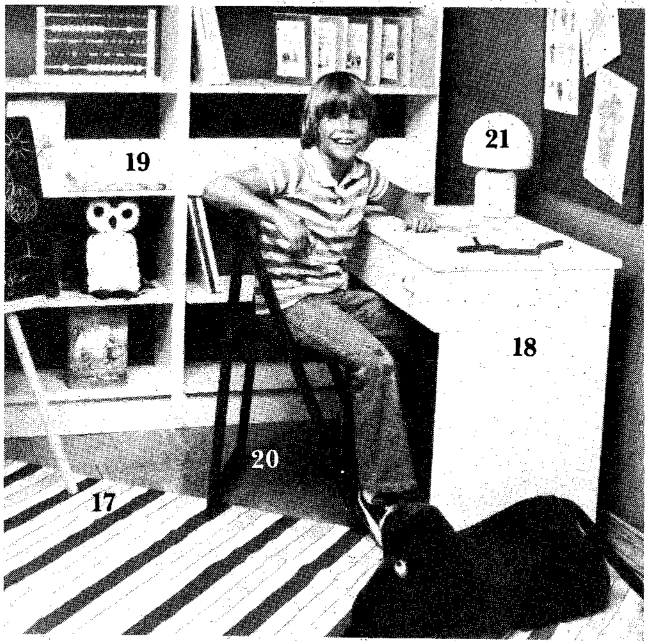

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The Mystical Traveler and Me

By Cynthia Heimel

"... MSIA is the silliest movement I ever heard of. There are no real tenets, nothing to believe, nothing to do or not do ..."

In spite of myself, my polarity balancing was going well. I was thinking New York–cynic thoughts and lying rigid on the bed while the Reverend Michael Sun gently massaged my pain centers. His hands were studiously exploring my abdomen when it happened.

"How does this feel?" he inquired lovingly.

"Oooh, that hurts!" I said testily.

"Good," said Michael Sun, and he pressed even harder. "What are you thinking about? Feel free to talk about any emotions that come up."

My mind obediently flew back to childhood, and I remembered vividly being lost on the beach looking for my mother. I told Michael about it.

"Good," he said again, maintaining the pressure. "Now if your mother were right here with us now, what would you tell her?"

"I'd say, 'Look at me. Pay attention to me.' " I started crying. This is great, I thought. Actually crying. Right in front of this blond and beautiful specimen of Los Angeles manhood. The pain left my stomach in a silent rush. Wow.

Michael felt it leave. "Yeah!" he uttered fervently, and he shook his hands to free them of the negative energy.

The door flew open and an older man in a three-piece suit came in and pressed his fingers to my forehead. "She's okay," he said after a moment. "She's not there yet, but she's trying. There's some kind of holding pattern going on between her pelvis and her knees." A holding pattern, he explained, was like the energy being blocked and going around in circles.

Video mysticism: *John-Roger may be Mystically Traveling far away, but he keeps in touch with the faithful through the miracle of modern technology. Headquarters for the Movement of Spiritual Inner Awareness is California—where else?*

Photograph by George Bennett

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"...'We're doing your physical aura today. That's the one closest to your body'..."

Then he asked Michael to have me tell him what terrible thing had happened between my twenty-fourth and twenty-fifth birthdays, during the month of October.

"How the hell did he know about that?" I asked Michael after I had related my tale of horror and did a little more crying.

Michael just smiled and told me I was beautiful and that he loved me and went to work on my neck.

When my polarity balancing was finished, I felt cleansed, beautiful, and serene and thought that Michael and I should run away together.

It happened in a loft in a run-down building on Canal Street. This is the Manhattan "Light Center" for the Movement of Spiritual Inner Awareness. MSIA comprises thousands of people, and they are all wildly in love with their leader, John-Roger—the man in the three-piece suit. Among many other things, John-Roger has rigorously trained a handful of disciples to do polarity balancing, aura balancing, and innerphasing, which anybody can get for a mere $50 donation. And you can go whole hog and have five days of insight training for $250. Whoever said money can't buy happiness?

"How do you do it?" I asked John-Roger later. "How did you know those things about me?" We were sitting in the auditorium of P.S. 3, where John-Roger was giving an open seminar. Michael, with Edgar Veytia, another of John-Roger's acolytes, was singing Kingston Trio–ish folk songs on the stage.

"You're looking at two angels up there," said John-Roger. "How do I do it? I just do it. Like I could never sit the way you're sitting. If I asked you how you sit that way, you'd say, 'I just do it.' " He is an average-looking, well-manicured man who smells like breath mints. Some of his followers, with an alarming lack of reverence, say he looks like a frog.

Michael, in awed tones, introduced his leader. John-Roger went to the stage and sat down on a velvet chair surrounded by votive candles and flowers. He immediately stood up again and surveyed the audience.

"No need to put on your good glasses, Abe," he called to someone. "I'm not going to say anything worth looking at." He grimaced. "God, I hate spiritual people. I think I'll tell a joke or two."

And he did, for the next hour. He didn't say much of anything, really, but at the end of the little chat the audience broke into loud cheers, and I admit I felt pretty good myself. Couldn't tell you why.

MSIA has been bubbling under the surface for a long time, quietly setting up Light Centers around the country and attracting followers slowly and steadily. Now it seems on the verge of booming—with movie stars and such joining up by the dozens and Dave Mason's song "Mystical Traveler" starting to flow out over the radio airwaves.

It's the silliest movement I ever heard of. Since John-Roger says he "doesn't do belief structures," there are no real tenets, nothing you are supposed to believe or not believe, nothing to do or not do.

There is, however, the Light. The Light, I gather, is something that's always with us in the high level of our souls. It's right there, but we may not see it, and it takes somebody like John-Roger, the Mystical Traveler himself, to point it out to us. Once we see it, we'll *know*. And once we know, we will know that it was always there. And that we created it, and that we are responsible and free. Get it? No? Don't worry.

"Usually," says John-Roger, "after a few minutes of talking to people I'll ask them if they have any questions. They'll say, 'I had some but I got the answers.' "

"How do they do that?" I wondered.

"Being with the energy of the Traveler Consciousness. All I do is just stimulate it in them. Have you ever looked at a guy who looked across the room at you full of love and lust? Same thing. Except I do it spiritually. So they don't feel the lust at all; they just feel what I call the spontaneous awareness."

John-Roger says his "physical body" was born in Rains, Utah, on September 24, 1934. He was an average little boy, except he saw colors around people that no one else saw. Once somebody died and little John-Roger said, "Oh, their colors are all gone," and his whole family turned and looked at him strangely. So he decided he'd better shut up about that stuff.

His spiritual body, he says, is only fifteen years old. He was born (again) on an operating table in 1963. He was having a kidney stone removed and died on the table.

"When I woke up," said John-Roger

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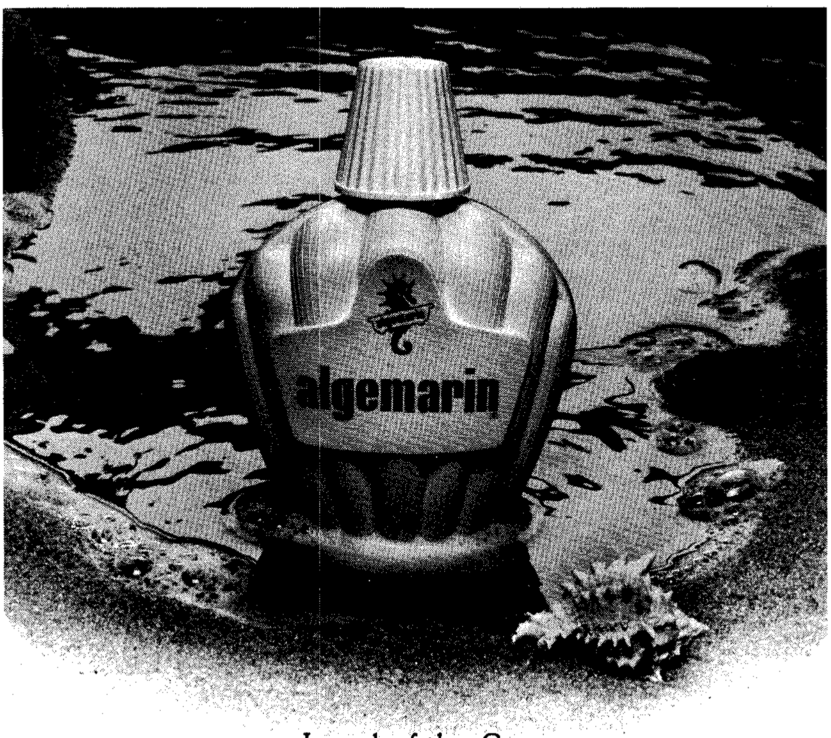

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in his soft western drawl, "the orderly said, 'You're really lucky to be here—you just left us.' While I was outside the body—to me it seems like years—I underwent great enlightenment and illumination of my inner consciousness."

He had a dialogue with death, and death (or whatever) decided to let him live with his newfound knowledge. But John-Roger found it difficult to go back to being a mild-mannered high school teacher in Southern California: "It was like getting a doctorate in neurosurgery bestowed upon you and also all the abilities at the same time—without knowing how to use a scalpel."

"And now you're a guru," I told him.

"I'm not a guru," he said. "People talk to me because I'm a neat guy."

"You're not a guru; you're a neat guy?"

"I guess I wouldn't call myself a neat guy; I'd call myself a nice person."

Sometime after his first spiritual birthday, this neat-guy-nice-person was discovered by enlightenment-hungry Californians. People started inviting him to speak all over the place, and MSIA was gradually formed.

The base of operations, inevitably, is in Los Angeles, at the Prana Ashram. This is where "soul awareness tapes" are produced—tapes which cost $6 (suggested donation) and contain John-Roger speaking on anything from "Symbology and the Unconscious" to "The Ectoplasmic Aura." Just fill out the handy order form from your MSIA catalog, enclose sufficient funds, and you can receive as many as 125 tapes, not to mention books by John-Roger, spiritual coloring books, and jewelry. Together with the balancings, it makes up a tidy business, which has total assets of about $800,000. John-Roger, who lives in a canyon with close staff members a few miles from the ashram, doesn't own anything. He's taken a vow of poverty.

As I waited for my aura balancing, I looked around the Manhattan Light Center. It is spanking-clean and orange-carpeted, with a multileveled floor and cushions strewn about. The people who were talking very softly so as not to disturb those being balanced in adjoining rooms were wholesome-looking, smiling, and hugged one another a lot. Typical Los Angeles shallowness, I decided.

The aura balancing was mysterious. The Reverend Edgar Veytia, Michael Sun's singing partner, prepared me by telling me to take off all my jewelry and to lie down on the bed (we were in one of the followers' bedrooms, and four pictures of John-Roger adorned the walls). Edgar was dark and handsome. Get 'em young before their minds are

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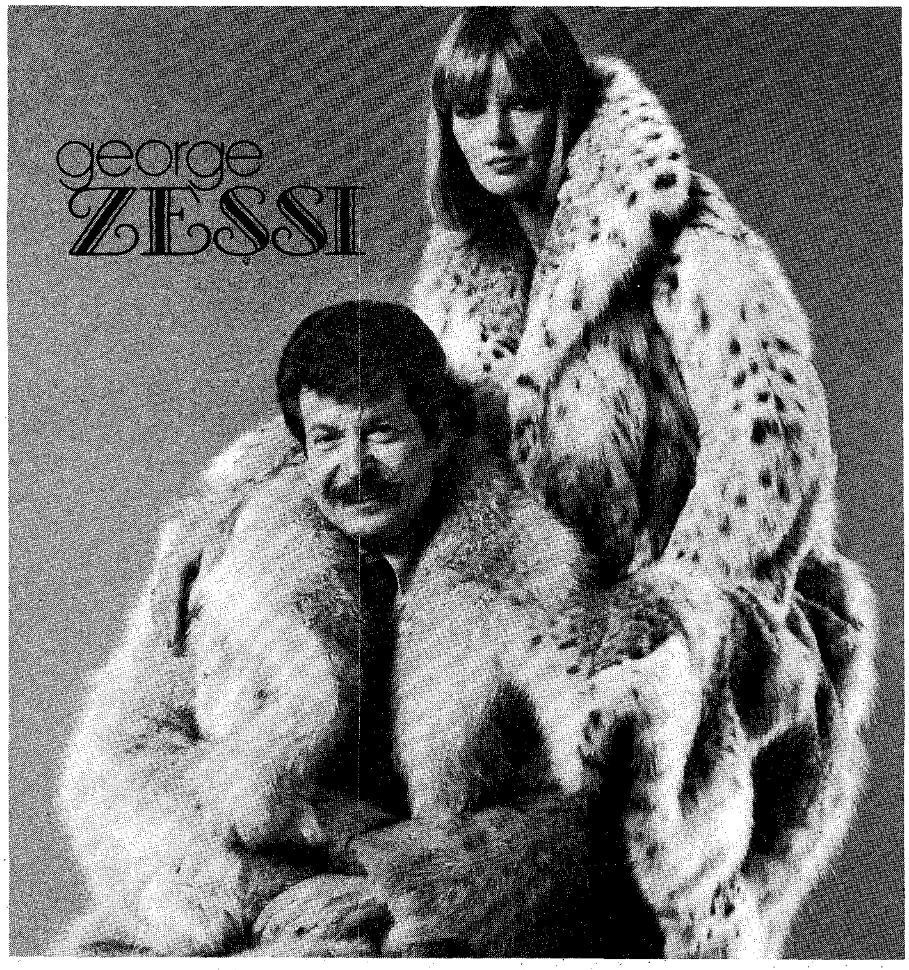

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set, John-Roger had told me. And have 'em dress nice, so you don't turn people off.

"We're going to do your physical aura today," said 24-year-old, well-dressed Edgar. "That's the one closest to your body." The *"emotional"* aura is next, but I couldn't have that done for two weeks, since time is needed for the first aura to set. Then after that comes the mental and spiritual aura—the real heavy.

Edgar combed my aura with his fingers and swung a little jeweled pendulum over my body to balance the energy. We chatted about this and that, and he confessed to having a very happy, exciting life. As he started combing the air above my shoulders Edgar frowned.

"Have you been smoking pot?" he demanded softly.

"I've been known to indulge," I confessed.

"I thought so," he said. "It feels kind of sticky and heavy right in here."

After 45 minutes, I was balanced. I was told not to have any drugs, liquor, or sex for three days, to give the energy time to solidify around my new aura.

God, that was silly, I decided as I left the Light Center. A few minutes later I met a friend waiting in line for the cash machine at my bank.

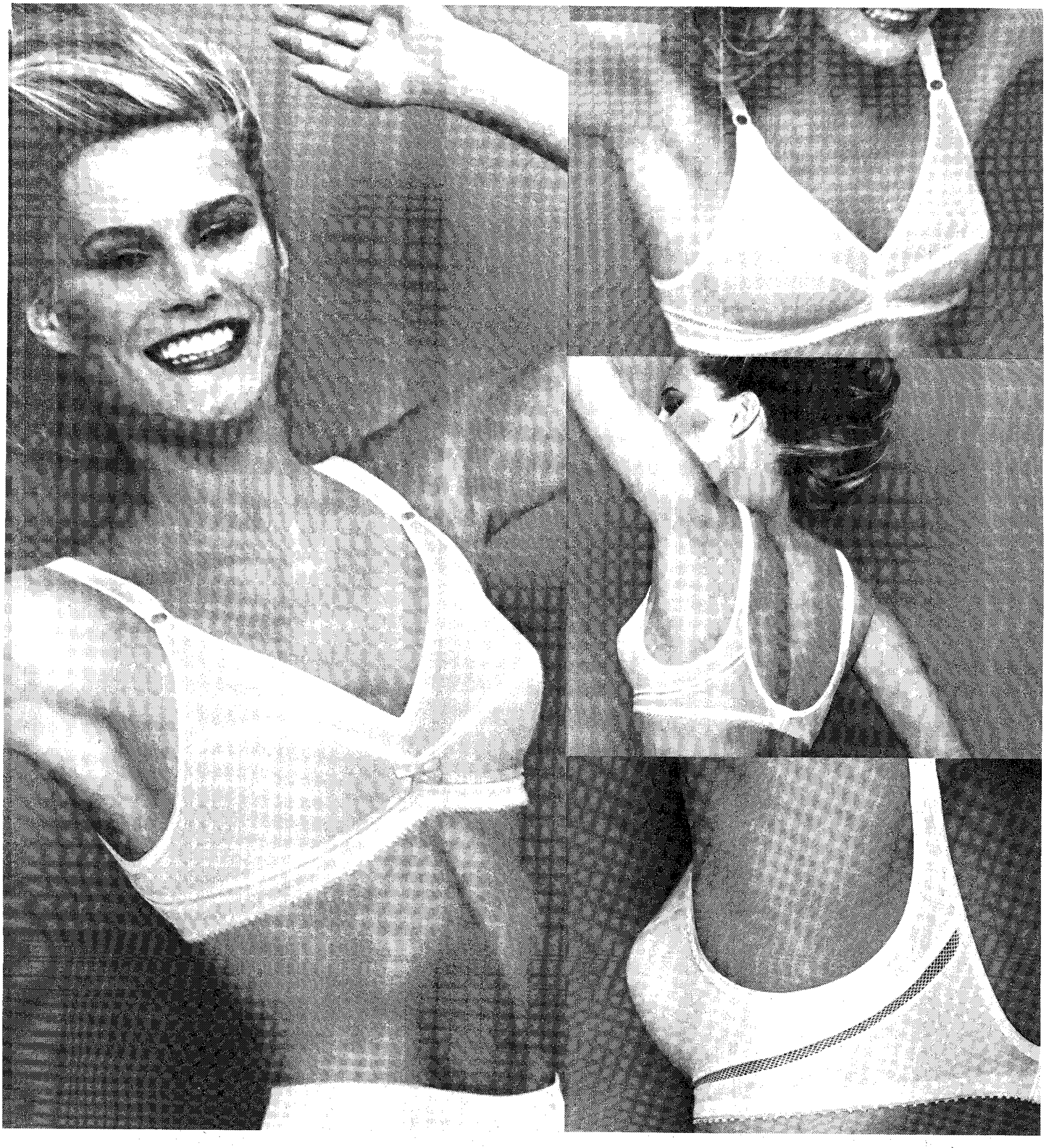
"What's happened to you?" she said, aghast. "In love? A new brand of makeup? You look absolutely radiant."

I smiled serenely.

The Reverend Wesley Whitmore did my innerphasing. He is not quite so young or quite so handsome as Michael or Edgar, but he has a sweet face and a soothing voice and a beautiful pearl tie tack. John-Roger says he uses men for these close encounters because "men are able to remain detached. As many times as I've told the women, they still get caught up. Guys say thank you very much and go on to the next person."

To prepare for my innerphasing, I was told to bring a tape cassette and a list of four or five things I wanted in or out of my life. I wanted money, self-confidence, and a lover in, and fear and anxiety out.

Wesley told me to lie down, put the tape in his recorder, and called upon Father-Mother God and the Mystical Traveler to protect us and surround us with Light. I was given two words to remember, two very personal words not to be revealed to anyone under any circumstances. I was told to imagine numbers and colors and to pretend it was a warm, lazy summer afternoon. Wesley and I got into an imaginary glass elevator, and as we descended floor by floor, I became more fabulous. Wesley's voice kept telling me how I



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could be what I wanted to be, have what I wanted to have. All I had to do was picture it in my mind and *accept.* I accept, Wesley, I accept.

After bringing me out of my semi-trance, Wesley hugged me and told me he loved me. I was told to go home and play the tape once a day for 30 days, and thereafter as needed.

"You use your mind to direct you," said John-Roger, explaining innerphasing. "Your mind will take you to where it all is, because you're the one who created it in the first place.

"You may not have thought about it," he continued, "but when you come to a certain level you say, 'There it was all the time!' "

Cooperate with yourself, Wesley had said to me over and over.

"But you have to want to?" I asked the reluctant guru.

"Nah," he said. "You have to be open to it. Want to is 'I want to fly but I'm not flying.' "

"What about the kind of psychological pain that started in childhood? Can innerphasing help that?"

John-Roger scratched his nose. "Let's look at it this way. What we resist we're stuck with." Shades of Gestalt. "The way to get rid of the pain is not to go in the pain but to go through the pain. What we do is come down to that level where you stuffed the pain, and we just start removing the stuffing. And it comes up in terms you can handle. Our premise is you don't have to get sick to get well. You can start feeling better *right now!* What we're doing in innerphasing is taking the emotional charge off experiences, so you can see things correctly, not how you pained it up and traumatized it."

Take a pinch of mysticism, a little Gestalt, a smidgen of est, a dollop of hypnotherapy, and a "nice person" who exudes a powerful amount of energy. Stir it up, and you've got a brand-new brand of happiness that money can buy. But I didn't buy any of it. Oh no.

However, I'll tell you something. Those serene feelings from the polarity balancing and innerphasing never really went away. And I took my tape home with me and played it as prescribed. Guess what? I feel self-confident. I'm making money. I haven't touched a Valium in weeks. Maybe I'll even move to Los Angeles, where the only advantage is you can make a right turn on a red light. Call it the power of suggestion if you want; I don't blame you.

All I know is, last week I had a dream. In my dream the forces of light and dark were at war. I could either keep muddling around in my own dark melancholia or I could let all that stuff go and live in light.

I chose the Light. ■

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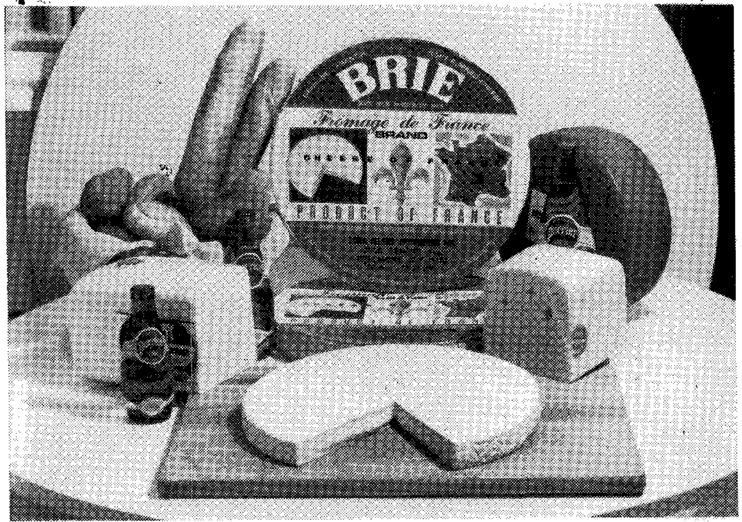

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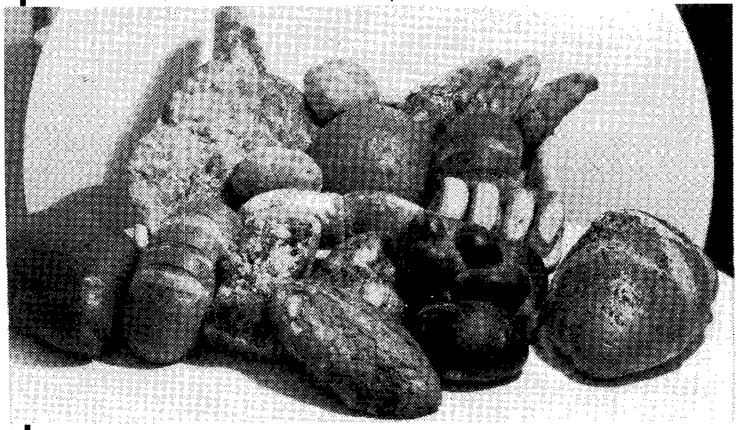

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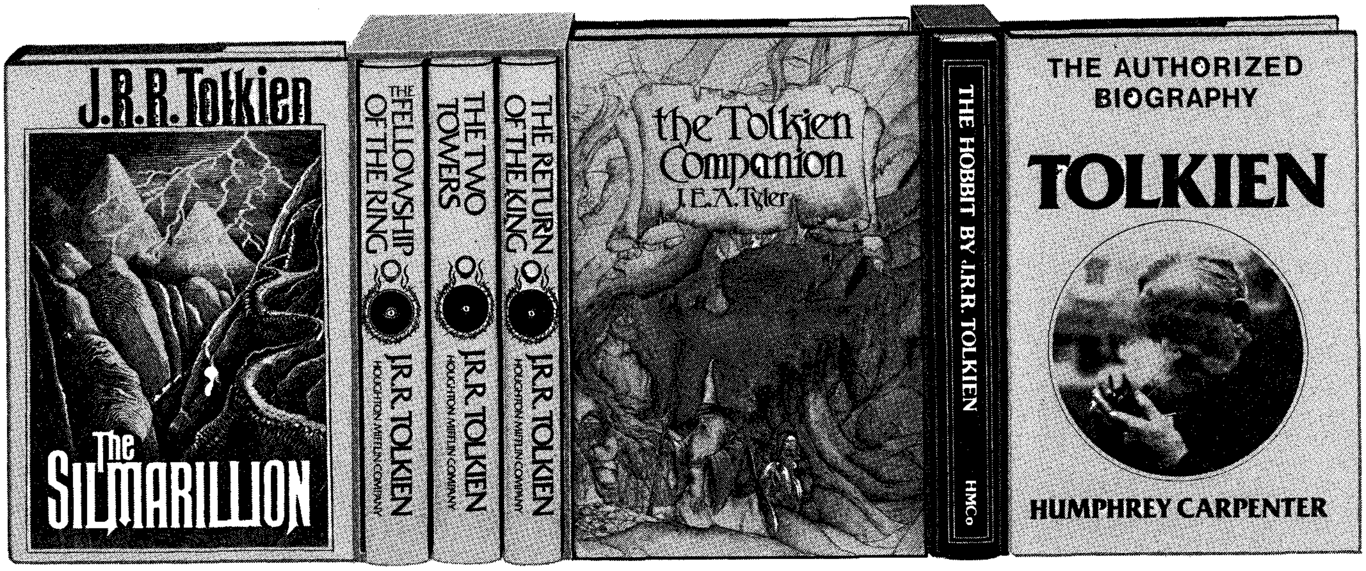
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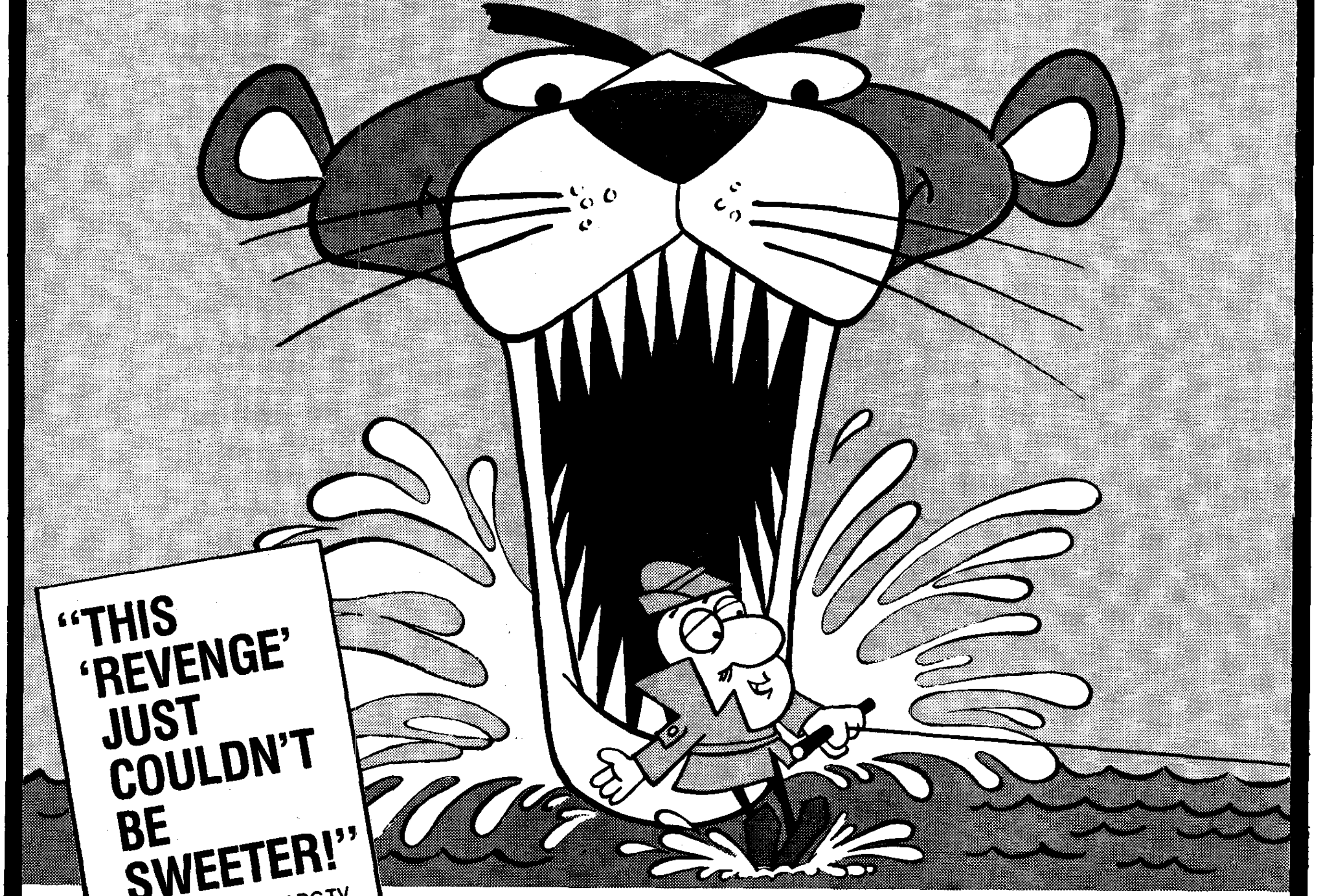

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> —Rona Barrett, ABC-TV

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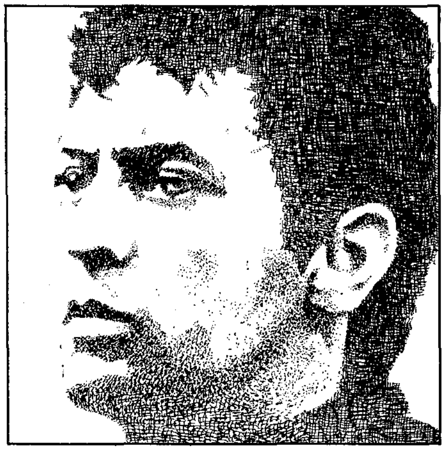
WILL MEHTA MATTER?

> "... His upcoming programs are fashionable, honest, and safe, but when the Philharmonic plays it safe it becomes irrelevant ..."

Mr. Mehta's musical abilities may still be open to question, but not his talent as a road builder. Lately he has been paving his own way into New York with skill and artistry, and with gallant assistance from the media. An upcoming television special on his various farewell concerts in Los Angeles makes these events no less momentous than the departure of Columbus on his first voyage; his move eastward has already made one national magazine cover (*Horizon*'s in July). Mehta has, via the *Horizon* story, served stern notice upon those who lie in wait; the New York critics "can write what they want, but if they haven't done their homework I won't stand for it." On behalf of the New York critics, I promise that the feeling will be mutual.

In the same article, the Philharmonic's next conductor assures readers that the hostility of at least one Los Angeles critic (Martin Bernheimer of the *Times*) is due to the fact that Mehta once refused Bernheimer's invitation to lunch. On this matter I can also reassure Mr. Mehta: No New York music critic is up in time for lunch.

I do hope that someone has taken the trouble to explain to Mr. Mehta a few of New York's facts of life. In this blighted city there is no single agency with the power of Mrs. Chandler, Mehta's Los Angeles protectress, to see to it that a full-length portrait of the conductor hangs in the Fisher Hall lobby, that ushers in the hall wear Indian-style uniforms, or that the Lincoln Center fountain is restocked with water from the Ganges. New York State's admirable billboard laws, superior to those in Los Angeles, will make it unlikely that the renowned Mehta glower will haunt homebound commuters. Unthinkable though it might be to the man who, up to now, has had everything, there is the distinctly looming possibility that Mr. Mehta just isn't going to matter.



In this respect at least—and there may be others—the New York Philharmonic is unique among the nation's orchestras. In any other large American city, the municipal cultural health is measured in terms of the condition of that city's symphony orchestra. When I was growing up in Boston, "going to Symphony" was the summit of the musical experience. The same holds today in Chicago and Cleveland, where the symphony orchestras rank (and rightly) a mere hairline behind pro football teams as municipal assets. There have been times in the past when the New York Philharmonic has occupied a place close to the center of the city's musical life. But these times were brief, and in between were other times when nobody gave a damn about the Philharmonic.

Part, but not all, of the reason lies in the massive competition. There aren't very many nights when you cannot find a symphony concert somewhere in town: Carnegie Hall, with its own American Symphony, its International Festival of Orchestras, its separate series by orchestras from Cleveland, Philadelphia, and Boston; Brooklyn's Philharmonia; etc. Add to this the glut of "live" (i.e., taped) concerts on radio: Boston, Chicago, Cleveland, Philadelphia, San Francisco about to start, and even the Philharmonic itself (delayed, so that this week's Fisher Hall program is in competition with a possibly better concert of several weeks ago). All these orchestras, into town and out again, or no farther away than your nearest radio: It's easy to see why the Philharmonic could be threatened by the sheer bulk of the competition. That's one reason why the Philharmonic's musicians were barking up the wrong tree, the last time they went on strike, by demanding parity with a contract that had recently been achieved in Chicago. Unlike the Chicago Symphony, the Philharmonic could move its operations to Labrador without seriously affecting New York's symphonic statistics.

These statistics don't matter in the least, during those times when—by design, or by the confluence of random benevolent spirits—the Philharmonic finds itself in a position of relevance to the city's musical life. When the Bernstein aureole flamed brightly, when the music of Mahler invaded our consciousness like an avenging angel, only a fool could have questioned the centrality of the orchestra. When Dimitri Mitropoulos stormed the far horizons of the repertory, daring to program Schönberg's Orchestral Variations and Berg's *Wozzeck* against the peace and sanity of subscribers, word of the Philharmonic was on everybody's lips. When Pierre Boulez drew from that same orchestra playing of such quality that definitions of the symphonic sound had to be revalued upward, only a deaf man could proclaim the irrelevance of his achievement.

But Mehta comes on a wave of fear. In Los Angeles, he built a so-so assemblage of musicians into no more than a pretty good ensemble, and *that* took sixteen years to accomplish. His repertory, covering little more than a particularly juicy two decades' worth of easy listening, took on some degree of polish. People all over the West Coast tell, in hushed, shocked tones, horror stories about Mehta getting lost—and I mean *lost*—in new music; a few of us locals can tell similar stories about his days at the Met. His Philharmonic programs for his first season are fashionable, honest, and safe. The Philharmonic has had its safe times before; John Barbirolli certainly knew how to play it safe; so did Artur Rodzinski: and so did all the participants during the years when the orchestra had no one musical director at all. And those were the years when the Philharmonic simply didn't matter to New York's musical life. It could happen again. ■

Illustration by Carol Iselin

Movies / David Denby

HOOPLA

"... Burt Reynolds gives his funniest, most heartfelt performance in *Hooper*, one of the most entertaining movies of the year ..."

I took my time seeing the new Burt Reynolds picture, **Hooper,** because I hated his previous collaboration with director Hal Needham, the phenomenally successful *Smokey and the Bandit,* and because Reynolds has never been big box office in New York. *Mea culpa, mea maxima culpa.* A raucous celebration of the childish daring of Hollywood stunt men, *Hooper* is one of the most entertaining movies of the year, and if New York doesn't respond to it with the same enthusiasm as the provinces, then New York has become a snobbishly provincial movie town.

Don't misunderstand: *Hooper* is crude, obvious, commercial to its core, and also rather philistine in its basic attitudes. Yet I don't think we've had a movie about Hollywood filmmaking as funny as this one since *Singin' in the Rain.* Indeed, Robert Klein's petulant, arrogant big-time director (openly modeled after Peter Bogdanovich) rivals Jean Hagen's tin-voiced movie star in *Singin' in the Rain* as a portrait of Hollywood fatuity.

The movie opens up with close-ups of Reynolds's battered and scarred torso accompanied by teasing bullfight music on the soundtrack. *Hooper*'s point of view is that stunt men are matadors without honor—anonymous craftsmen, low in status, coerced by self-important directors and their own foolish vanity into risking their necks in patently worthless movies (stunting in something called *The Spy Who Laughed at Danger,* Reynolds, in a dinner jacket, drops 230 feet out of a helicopter).

Hooper has some of the daredevil bravura of the gallant-aviator movies of the early thirties, only without the sanctimonious tone—glory for country and mother—that must have made those pictures unbearable even then. These guys do it for fun, the money, the girls, and the crazy high of competing for meaningless records (such as the longest jump across a ravine in a rocket-powered car).

There are three generations of stunt men here: Brian Keith, in a conventional but effective aging-lion performance, still falling off his horse when he can hardly walk; Reynolds, the inheritor of Keith's position as top performer in town; and Jan-Michael Vincent, the angel-faced, fearless young challenger. Together with Sally Field, who is both Keith's daughter and Reynolds's girl friend, and James Best, a sympathetic colleague who administers the Percodan and cortisone, they make up a happy little community within Hollywood, working, getting into trouble, drinking, and playing together. If one overlooks a standard barroom brawl (badly staged by Needham), I can't recall a recent movie with such convincing high spirits, nor one in which so many small acts of kindness and loyalty have assumed a comparable importance as the basis of a moral code. Macho movies this tender-hearted couldn't possibly do anyone harm.

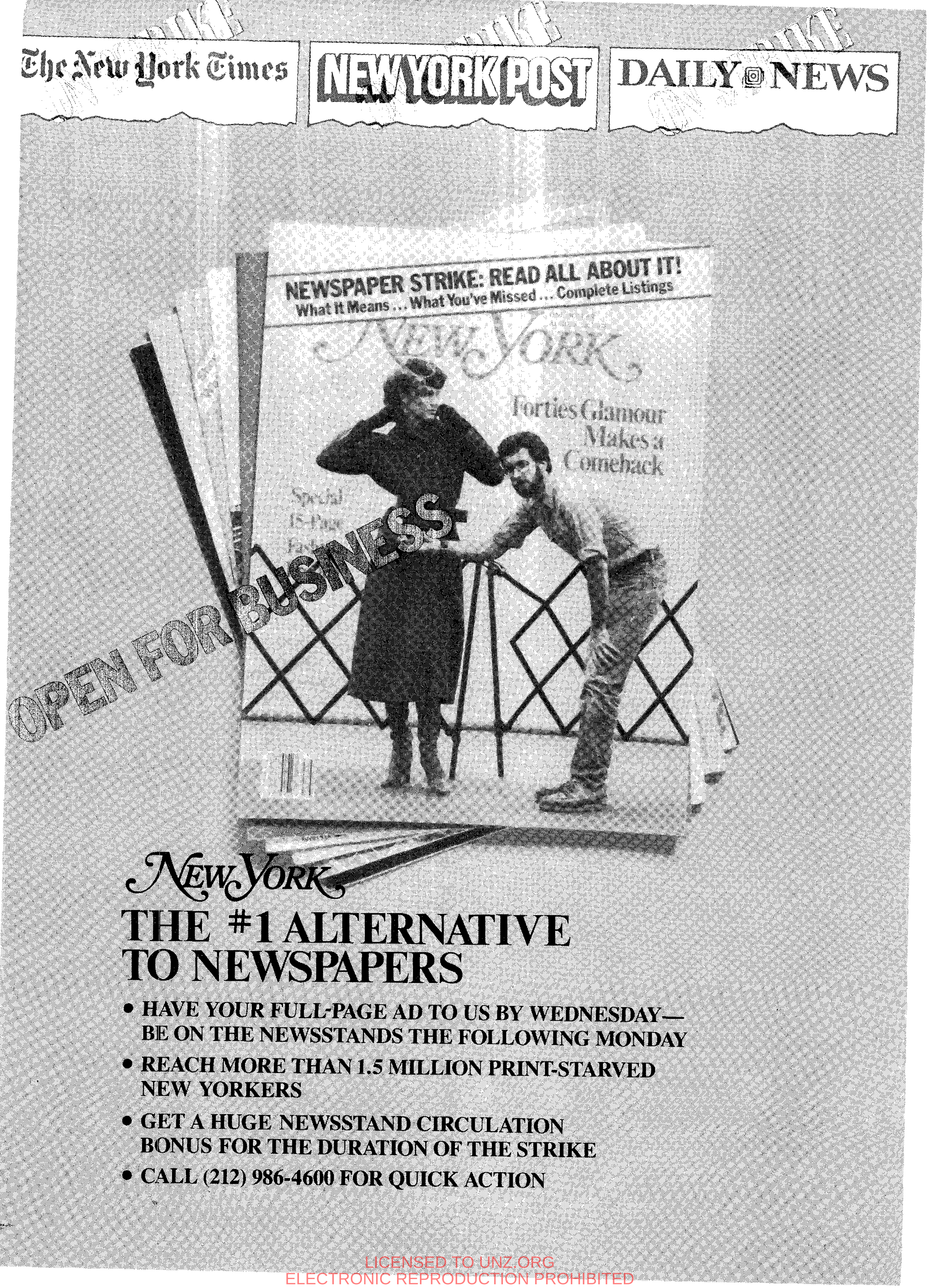
Burt Reynolds, now 42, is about two-thirds the way through his long, slow self-transformation from tinsel-town smart ass to comic actor (some might say, "to human being"). True, his heavy-browed, hooded face—the face of the most handsome stud ever imagined by Barney's men's store—still looks puffy and plastic. And he's still a terrible show-off. In a miscalculated scene, he frowns in a mirror at his supposedly out-of-shape body while all we see is perfection. (Friends should take him aside and say, "It's a little early for the Simone Signoret stuff, Burt.") Yet this is clearly his funniest, most generous, most heartfelt performance yet. He's finally realized that the audience wants to do more than admire him, that it wants to share his pleasure in the world and in himself. He listens more to the other actors now and gives us more time to study his reactions, to identify.

Hal Needham's direction has warmed up since that infantile car-chase movie, *Smokey and the Bandit,* but Needham will never receive much praise for subtlety or depth. He may not want it: Shallow is probably what he thinks movies should be. From his point of view (and doubtless Reynolds's too), the Bogdanovich-like director in *Hooper* is such a dreary pain because he won't approach moviemaking as a straightforward craft. Instead, the poor man talks about his "vision" and his "statement," even when he's setting up a car crash.

Robert Klein, who was a stage actor before becoming a stand-up comic, makes his entrance in a Rolls, stepping out to survey his set with a hilarious, perfectly calculated look of confident mastery. The performance is such good satire because it's only a slight exaggeration of the original. Klein has caught the peculiar mixture of self-importance and self-pity, the pathos of a man smart enough to know he's acting like an ass but not smart enough to stop.

The only trouble with *Hooper*'s attack on the director-as-god is that it provides no clues to the ways that movies could ever be more than solid craftsmanship and entertainment (which is what *Hooper* is). The overbearing snot who talks fancy may be a fake but he may also be an artist who simply

Illustration by Carol Wald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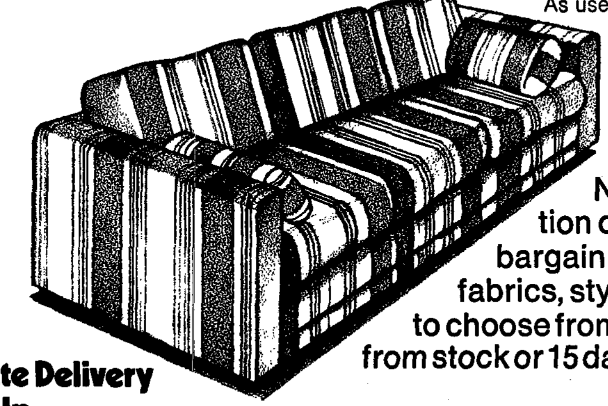

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sounds like a fool. I'm not sure, for instance, that we could have listened to Griffith or Von Stroheim with much patience. Hollywood professionals like Needham and Reynolds probably don't realize how much philistinism is mixed in with their attack on phonies; art isn't an issue for them, so they don't know that they are anti-art. And fair is fair. As much as I enjoyed *Hooper*, it's only right to point out that neither Needham nor Reynolds is ever likely to make a movie as good as Bogdanovich's *The Last Picture Show*.

Filmmakers are also satirized—rather more gently—in the Soviet movie **A Slave of Love.** It's the summer of 1917, and we're at a sylvan resort in the Crimea where a group of quarrelsome, childlike film people are shooting a florid silent melodrama. Meanwhile, revolution and resistance are tearing apart the huge country around them. Bored and guilty, unsure why anyone would want to see such rubbish, the film crew goes on with its movie.

The star of the film is a beautiful actress, Olga (the charming Elena Solovei), who seems to have stepped out of a Chekhov play. Vain and foolish but also desperately brave when her emotions are touched, she casually flirts with the handsome cameraman (Rodion Nakhapetov), a mysterious man who keeps disappearing at odd hours. When she discovers he's a Bolshevik, she protects him from the police.

A Slave of Love, the second feature by the young director Nikita Mikhalkov, is very different from the sternly moralistic epics we usually see from the Soviet Union. Languid and sensuous, photographed in shimmering white and rich dark greens, the film is so beautiful that one almost suspects the director of nostalgia for the czarist period.

For about an hour the movie dithers along pleasantly, until finally the war between Red and White Russia begins to happen right on the movie set. It turns out the cameraman has been secretly filming czarist executions of Bolsheviks; deeply moved by these films, Olga resolves to change her life, and from there the movie sweeps forward to a rousing conclusion, as real tragedy replaces the pathetic little dramas of silent films. It's a good movie, and a genuine surprise, but I have one complaint. Can anyone seriously be expected to wax indignant over czarist executions when the Bolsheviks and their heirs have executed tens of millions? Even though *A Slave of Love* marks a new direction in Soviet film style, there's a familiar hypocrisy here on the subject of murder that sours one's response. ■

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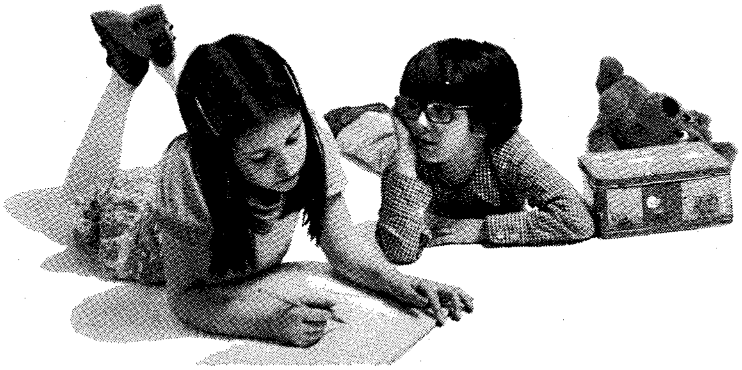

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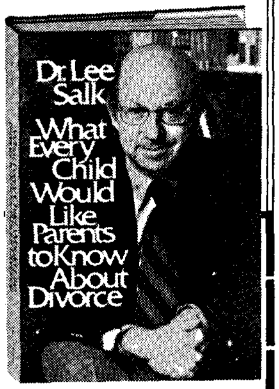

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American Journal / Josh Alan Friedman

A MEMORY OF GROUCHO

"...We could only say, 'Good night, Groucho, thanks for an unforgettable evening.' Groucho: 'I think I'd rather forget it'..."

In July of 1975, we received an invitation to dinner at Groucho Marx's home, high up in the hills of Hollywood. The call came from Erin Fleming to my father, but she insisted that Groucho was also eager to meet his three sons. It sounded a bit queer for a moment. Why did he want to meet *the sons?*

"I don't know, but he's dying to meet you," said my father.

We set out late one afternoon, driving through a mountainous region of reclusive mansions. Moving carefully, on the lookout for old movie stars who might come tumbling down the hill, we finally pulled into Groucho's driveway, which became a level plane cut out of the mountainscape. There was no danger of falling down the mountain.

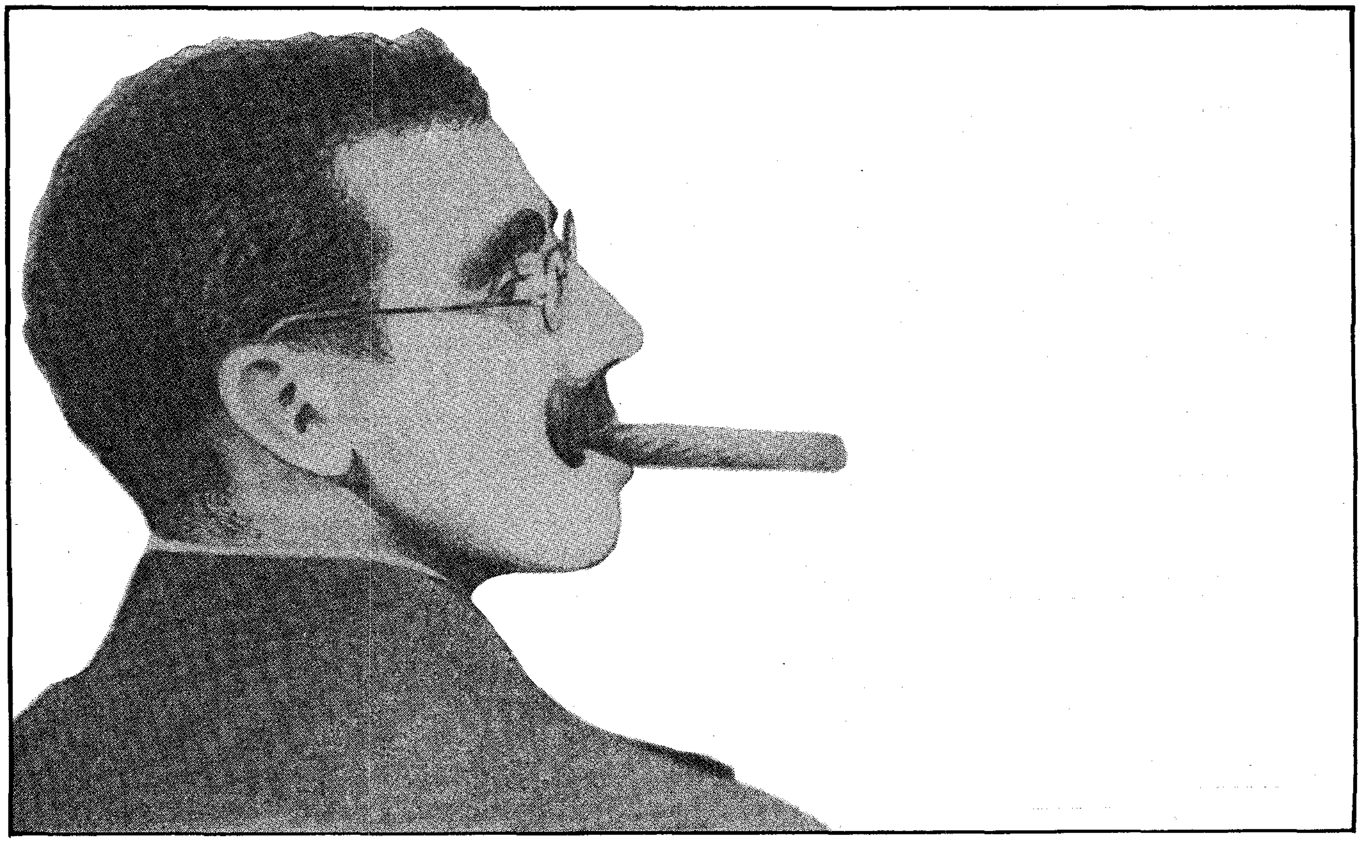
Standing before a ten-foot-high red door, my brothers and I wondered how to conduct ourselves in the presence of Groucho. Should we hand him a leg if he reached to shake our hand? Should one of us sneak behind him, cut a hole in his trousers, and snatch the money from his pocket? We realized in what wincingly bad taste it would be to perform those antics and decided to be perfect gentlemen.

After a pull at the knocker, the huge door opened and a young tuxedoed butler stood before us. His smile was just wide enough to make me apprehensive about what lay ahead as he led us through a long, magnificent hallway. Once inside the living room, which was decorated with modern furniture and Marx Brothers mementos, we were spotted by our friend Erin. Evening-gowned, gracious, a countess in a castle, she swept across the room to welcome us.

It was while we were still exchanging greetings that Groucho appeared. An old Groucho, taking short, slow steps, but most definitely heading our way. There he was, perhaps the greatest comedian and comedic influence of the century, his old muscular legs advancing in short pants. He wore a brightly colored shirt with scenes from Marx Brothers movies and the most bizarre mountain-climbing boots I'd ever seen. But this man was certainly not the fuzzy-haired, cigar-twirling lunatic we remembered. Erin formally introduced him to my father.

"What three lovely daughters you have," remarked Groucho, looking us over. We instantly loved him. So began a night of sporadic one-liners which he delivered with the greatest of natural ease.

A few more guests arrived, but Erin wanted to make sure that Groucho had his dinner early. "If he doesn't eat before 7:30 he gets very grouchy." The kitchen staff had prepared a generous buffet, but Groucho's meal consisted only of a plate of chicken. He sat at the head of a long table nibbling on the chicken and talking quietly



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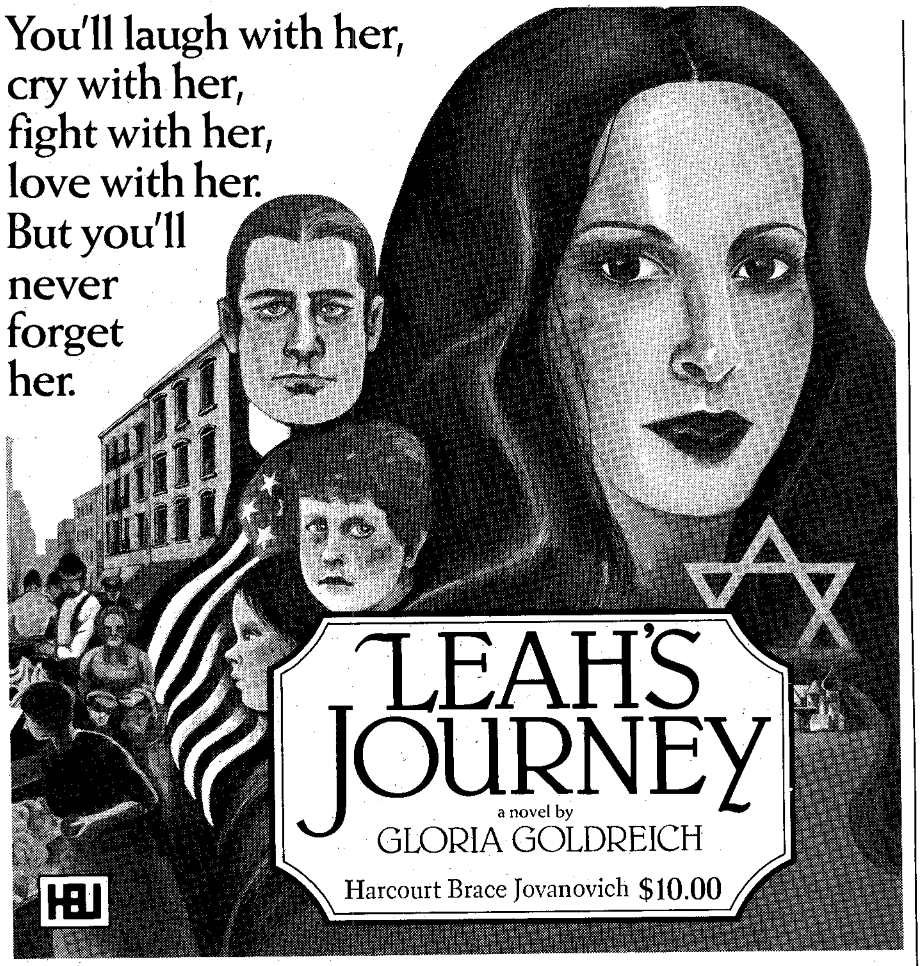

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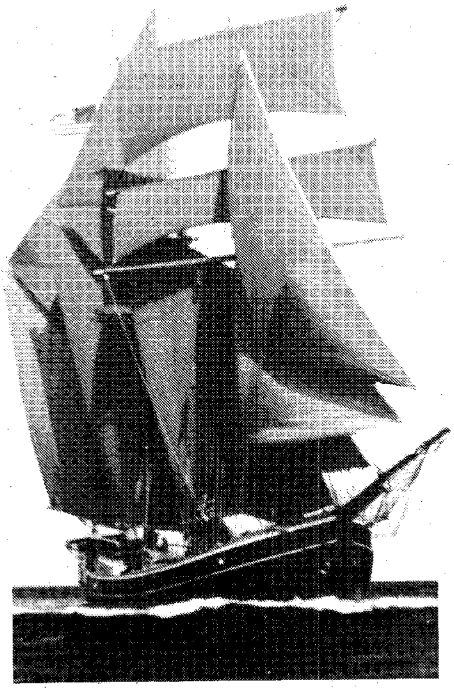

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about writers with my father. After every other mouthful, Erin strolled over and gave him a kiss, as if to congratulate him for successfully swallowing it down. She spoke to him as if he were a child, and, indeed, his eyes li up like a happy little boy's.

"You know," she announced "Groucho's going to do some commercials for a new brand of cigars And guess what they're called? Grouchos. Tramps [named after Chaplin] are just silly little cigarettes, bu Grouchos will be tough little cigars.' She put her arm around Groucho as he continued his dinner.

"The last time I saw Chaplin," said Groucho, "all he could say was 'Keep warm.' I couldn't even talk to him. He just kept saying, 'Keep warm.' "

When he finished his chicken Groucho retired to brush his teeth, the first of several disappearances. Whenever he left the room there was a strong awareness of his absence, a void, and I worried that we'd seen the last of him that night. But after everyone finished dinner, Groucho made his return and walked over to the piano. An accompanist appeared and started to warm up on the keys. Magically, and totally unexpectedly, Groucho started to sing old show tunes and songs from his movies. He went through a repertoire that included "Show Me a Rose," "Father's Day," "Lydia, the Tattooed Lady," "Oh How That Woman Could Cook," and "Captain Spaulding" (duet with Erin). Erin stood nearby watching him like a proud mother, and it was evident that his inspiration came from her facial expressions. During every other number, the entire kitchen crew would come dancing out over furniture in a chorus line, doing intricately choreographed steps around Groucho and adding in harmonies. Then they would disappear into the kitchen. Groucho had an old man's voice; sometimes he strained to keep time, but he was always effective, like a weaker Rod Stewart. Those of us in the audience who had never witnessed this spectacle before were awestruck.

When Groucho sat down in the living room, he placed himself off to the side of his company and seemed to be in his own world. Not a person in the room came within 40 years of his age. He would drift in and out of conversations, becoming more alert when there was opportunity for a one-liner. He had been forced to abandon cigars by his doctor, but the exclusion of the prop was no loss. He was still able to make anyone into a straight man, especially when set up with a pretentious question.

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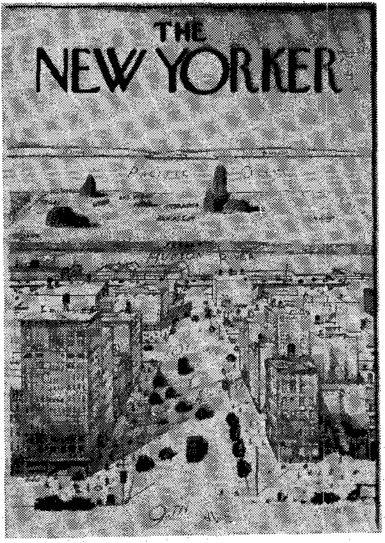

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"Could you sense any greatness about Marilyn Monroe from the bit part she had in *Love Happy*?" Groucho: "She had great tits."

"Since you lived in Great Neck in the twenties, do you remember if the Playhouse Theater was once a vaudeville house? There's a stage behind the screen and an old organ—" Groucho: "I have an old organ myself."

Dennis Wilson dropped by for a minute and said, "It's a great honor to meet you." Groucho: "It should be."

It was impossible to enter into any conventional sort of conversation with Groucho, for he was constantly onstage. He was a man from another century who still surrounded himself with beautiful young women who worshipped him. His kitchen crew and Erin seemed to keep his life going like a continuous madcap musical while his pretty young nurse represented the real world of taking medicine and going to bed. After the other guests had left, Groucho became slightly more intimate. He led us on a tour of his home, pausing with an adorable smile to point up at pictures on the wall.

"There's my brother Harpo," he said, gazing at a portrait.

"There I am with Jack Benny." Almost all of the pictures had instantly recognizable faces, yet he felt a need to say the names aloud. Sometimes there was an echo of sadness as he spoke. Most of the legendary figures and lifelong friends on his wall had long since departed. He pointed to a picture in which there were eight actors disguised as Groucho who were surrounding Chico, and asked us to guess which one was the real Groucho. I pointed to Chico, and a look of bewilderment came over his face that caused me to cringe with the fear that I might have insulted him.

"How did you know?" he said. "You're the first one who ever guessed right."

On a table sat his honorary Oscar and above was the poster from a recent Carnegie Hall appearance, which was crowded with autographs. After being led through this museumlike hallway, we found ourselves standing in his bedroom. Groucho had run out of things to show us. Soon he would be putting on his pajamas and nightcap, and Erin would tuck him into bed—a large ornamental bed built from the remains of a wagon that belonged to his grandparents. Since it didn't seem appropriate for us to participate in the tucking-in proceedings, my father hugged him and we could only say: "Good night, Groucho, and thanks for the unforgettable evening." Groucho: "I think I'd rather forget it." ■

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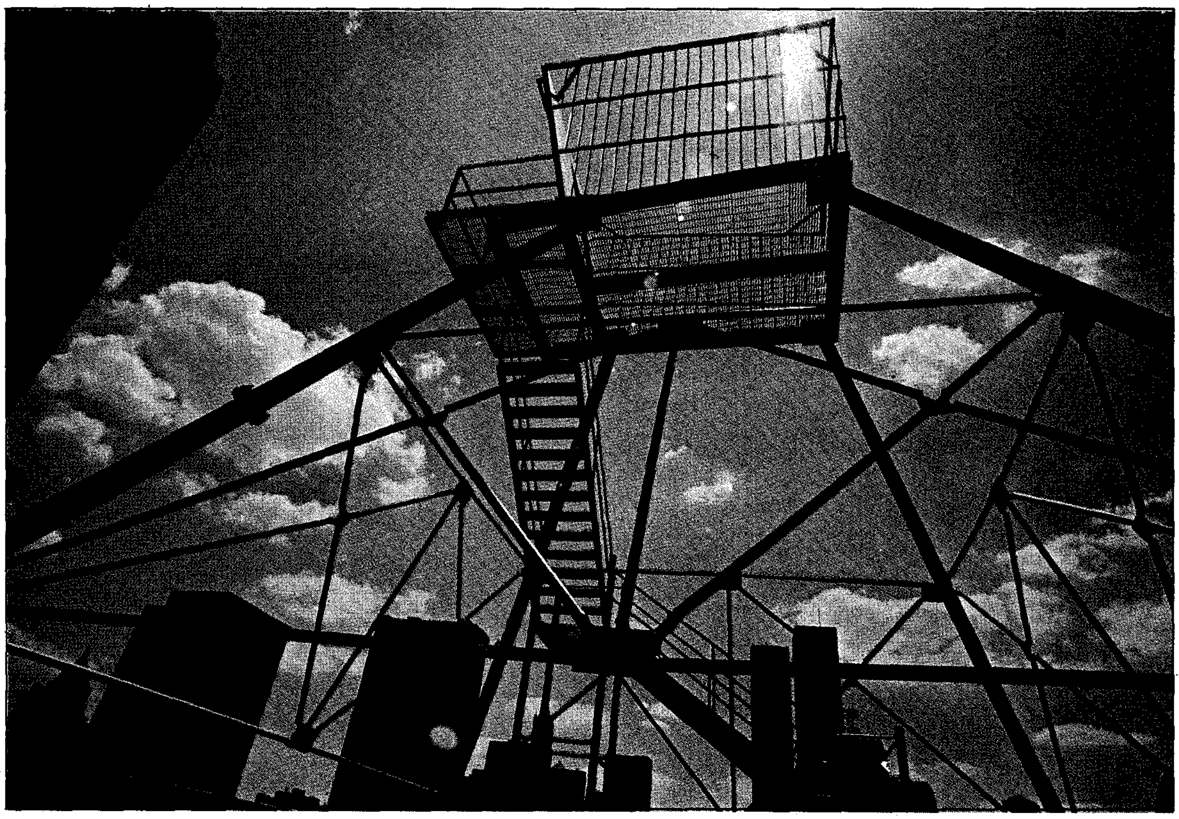
'ASYLUM' IN THE SKY

"...The open grating of the floor in *Asylum* contributes to a feeling of insecurity which gradually becomes euphoria..."



High riser: Asylum *is conceptual artist Owen Morrel's fourth major construction. Situated atop the American Thread Building at 260 West Broadway, it consists of metal fire-escape stairs which mount toward a "cell" at its peak.*

We don't hear much about struggling young artists anymore. That stereotype has been replaced in the public imagination by the artist who becomes a millionaire at 30 by painting soup cans. The garret has become a half-acre loft with white floors.

This is an oversimplification. But it is true that at some point in the last 30 years the traditional wariness of the art-collecting public reversed itself and became bland acceptance of anything new that called itself art. The more outrageous you got, the better it was liked, and a young artist suddenly was faced with the pitfall of becoming instantly rich and famous.

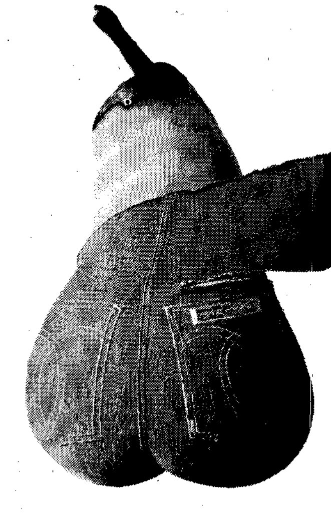
This Midas syndrome has prompted dissident artists to invent ingenious flanking stratagems: earthworks in inaccessible sites, wall drawings which cannot be removed from the gallery, "information art" consisting of a non-negotiable sheet of statistics—just about anything, in fact, that can't be bought or sold. Some of this work is as suspect as the commercialism it was reacting against, but some, such as the late Robert Smithson's spiral jetty in the Great Salt Lake or Christo's *Running Fence*, an eighteen-foot-high nylon curtain billowing for miles and miles through the ranchland of Northern California, is extraordinary. At its most imaginative, the anti-capitalist movement has dispelled the avant-garde doldrums of the sixties and resulted in a new romanticism, wherein the romantic artist's traditional *folie des grandeurs* is carried to dizzying new heights.

Perched atop the dizzying height of the former American Thread Building at 260 West Broadway, and visible weekdays from 9 A.M. to 6 P.M. for an indefinite period, is the latest irrational monument by a much-talked-about and respected young conceptual artist, **Owen Morrel.** It's called *Asylum* and consists of metal fire-escape stairs which mount giddily toward a "cell" at the top. But this asylum is none too confining: Two of its walls are made of recycled prison bars, but a third is almost open, blocked only by a vertical and a horizontal bar. Opposite this is a mirrored wall in which you are surprised to see yourself reflected against a backdrop of the harbor and New Jersey. The open grating of the floor contributes further to a feeling of insecurity which gradually becomes euphoria.

Asylum is the fourth major piece of Morrel's to be constructed. The others look quite different, but each has as its point of departure the intention to force the viewer, reluctant though he may be, into a new experience. What the work actually looks like is of secondary importance.

Morrel was born 28 years ago in Massapequa and grew up close to the Great South Bay and the ocean. Two childhood activities which were to influence his later career were building mud huts and climbing trees—"Whenever they couldn't find me they'd look up into the trees." (His first constructed

The difference is feeling good all over.



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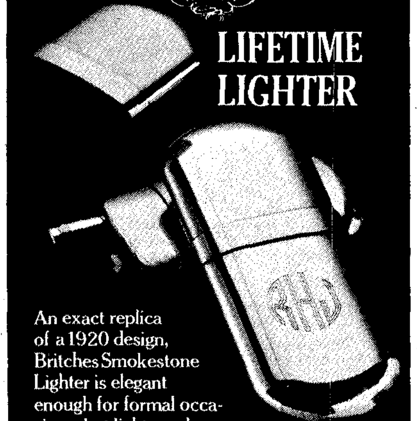

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". . . The immediate sensation is one of light, air, traffic, the city, and sky . . ."

work, on a friend's property near Poughkeepsie, was a sort of constructivist tree house.)

He dropped out of Colgate after two years and hit the road, spending time in Greece and Mexico. Eventually he wound up in Detroit, teaching clay modeling at Flint Institute. At that time he was thinking of "making statements" in clay and was experiencing difficulty—the clay would blow up or break under the stresses he brought to bear on it. Also, even when he made something as conceptual as a clay room, he was troubled by the solid, weighty, object-y quality it had. He wanted to make experiences, not objects.

This finally happened in the 1975 piece at Poughkeepsie called *Telescopic Reference Points.* (It has since been destroyed by "hunters and natural elements.") The intrepid viewer was expected to climb a 40-foot ladder to a steel platform built around a live hickory tree (Site I). From there he could look through a telescope at Site II—a fallen tree in a valley a mile and a half away. He was then to proceed to that tree, in which was concealed, as in an old Fritz Lang movie, another telescope, which pointed back toward Site I but was focused on the horizon line. End of experience.

Morrel's next two pieces incorporated the cloak-and-dagger romantic aura of the concealed telescopes in a more overtly "political" context. (Both of these elements are important in his work, which is meant both to entertain and to instruct.) One was an executive's desk and chair mounted on a ten-foot tripod on a roof in Brooklyn. In Morrel's description:

> The viewer climbed a precariously minimal ladder built into the support structure and mounted the seat of the desk. Just underneath the surface of the desk (concealed in a tear in the desk blotter) was the eyepiece of a telescope, which, upon leaning forward, would reveal to the viewer the Statue of Liberty (slightly tilted), three miles away in New York Harbor.

In a similar vein was *Catapult 70°,* which he built in 1977 on a rooftop in SoHo. This time he cantilevered a psychiatrist's couch and chair out into space. The viewer was to lie on the couch, looking up into an overhead lamp in which another concealed telescope focused on the city. Morrel explains this work as another attempt to undermine the "paternalism" he sees as rampant in our society.

The ideological content of *Asylum,* the new piece, is more difficult to construe. First of all, the piece is on a much larger scale than the earlier ones and it looks magnificent. (The visual elements in the earlier works were strikingly put together but seemed chosen for their polemic possibilities.) The whole construction is painted a neutral gray, but its lines are anything but neutral. Its purposefully staggering upward motion recalls, perhaps not coincidentally, Tatlin's *Monument to the Third International.*

Once inside the cell, one feels both elated and confused. If these bars do not a prison make, then what exactly are they up to?

Is it summed up by the artist's own description? "If the room/cell becomes the confines of the light/energy of the mind, the open wall points to the future beyond the self—to no mind or one mind. *Asylum* becomes a gateway to a specific kind of freedom always available to those who open the right door."

Hence, *Asylum,* for all its institutional look (which resembles what a computer might come up with if asked to produce an institution), seems less of an attack on institutions than the earlier pieces, and a more private and transcendental experience. The jail he has set up is less menacing than the real thing since escape is possible, either through the open wall or the mirror. Confinement is also possible if one confronts the barred walls—the wrong door, evidently.

None of this really matters very much while you are taking *Asylum* in, however. What does matter is the exhilaration of the experience, whose intellectual complexity emerges only afterward. But the immediate sensation is one of light, air, traffic, gulls, the city, and the sky.

Morrel wants to make more "building pieces," despite the formidable technical and legislative barriers he had to overcome to produce this one. He imagines one constructed between two buildings—perhaps a long "reassuring" office corridor with gilt-lettered doors that ends, once again, in vertigo and self-abnegation. If you visit *Asylum,* you may find yourself impatient for whatever may be forthcoming from this young artist who seems, in more ways than one, on his way to the top. ■

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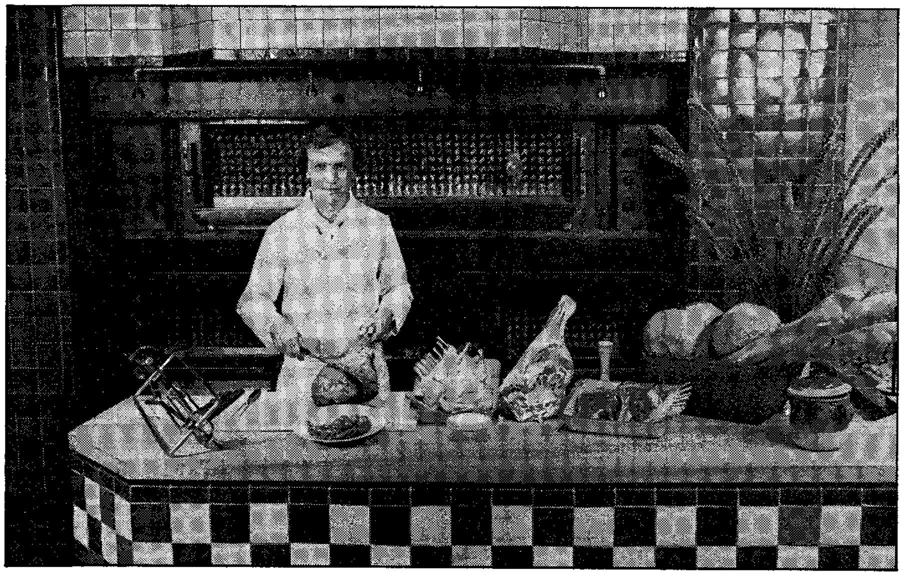
ONE OUT OF TWO AIN'T BAD

"...The Citicorp Market's French and Italian restaurants have opened their doors. One is admirable in many ways, one is not..."

New restaurants continue to open at the Market, the retail annex attached to the Citicorp skyscraper at 53rd and Third. The Market is midtown's tawdry new midway, an atrium core circled by seven floors of commerce—three levels of stores under four of offices—topped by a skylight.

Of all the amenities our generous corporations have granted us, none is less New York than this sexless shopping center, with its fast-food parlors (each of them looks like the pilot model for a chain of franchise stores) around a spread of several dozen café tables (it has all the café charm of a corporate cafeteria).

But the heavy traffic of office workers and tourists that the Market attracts has also tempted several more or less serious restaurateurs to set up shop, and now the doors have been opened by this coterie's Italian and French members (two culinary faiths without which no bazaar of cuisines in New York could be complete). The batting average of this Romance contingent is pretty good—.500, to be exact—for one of these establishments is admirable in many ways, and only the Italian one is terrible.



Elemental cookery: *At Les Tournebroches, diners can watch their food being prepared at this grilling and roasting "altar." Here, Rainer Langbein at work.*

Alfredo the Original of Rome may in fact, as it claims, be the New York branch of a venerable Roman restaurant, but the food it purveys, albeit unmistakably Italian, is in a sense American, for it duplicates faithfully the red-and-dead cooking of the Main Street Italian restaurants you would do well to avoid in cities of 50,000 or more in the eastern United States. The place has become vastly popular from the sad day of its grand opening, for it is the perfect attraction for tourists and for what certain Manhattan restaurant staffs refer to as BBQ people (Bronx, Brooklyn, and Queens). The Original, as it will hereafter be called, is the perfect out-of-towner restaurant. It flatters visitors with the titillating suggestion that they are here embarking on a culinary adventure of Roman-holiday proportions, while serving them precisely what they have been eating on Saturday nights at Joe's Place ever since they started dating during their high school days.

This is much the largest restaurant in the Citicorp Building, but search as you may within its L-shaped vastness, you will find little that is Italian about its appearance beyond the Italian face of the host (of the restaurant in Rome) smiling out at you from dozens of photos of him and his famous customers.

You are greeted by one of the young hostesses. She does not so much lead you to your table as join you in the search for one. She and you wander over brown carpeting; through narrow, clogged aisles that run between lengthy rows of smallish linened tables and foursquare modern oak chairs; under oak-beamed ceilings; to, if you are lucky, a table beside a wall, far away from the congestion around the constantly swinging doors that lead to the kitchen—an area of particular commotion that has been set aside for the most hapless misfortunates who chance on this place. The Original is an eating factory (done up in California Motel), but there are still kinks in the assembly line.

The specialty of the house, of course, is fettuccine all'Alfredo, made, if publicity releases mean anything, according to a 74-year-old family recipe. By the age of 74, it must be concluded, even a recipe may not remember so well, for one night the sauce that graces your noodles is barely moist, the ground cheese gravelly, so that the pepper you grind on bounces about on the pasta like jacks on a sidewalk; but on another occasion the sauce is lavalike, thick, and buttery. Either way, this does appear to be the best dish in the house, the wide fettuccine firm but tender, the sauce made with fresh, sharp cheese. The linguine with white clam sauce, though made with similarly decent pasta, would be improved by the substitution of tasteless canned clams for whatever it is they are using—the dish is strong without having any flavor, surely not that of fresh clams from the sea or garlic recently out of the ground.

A handful of veal dishes are offered, and they offer nothing: a saltimbocca of harsh ham that is glued to tasteless veal with an herb paste; veal parmigiana that would be leaden even if it were not breaded, which it is; a scaloppine alla pizzaiola in which this establishment's tasteless veal is just a carrier for this establishment's undistinguished red sauce; and a scaloppine alla caccia-

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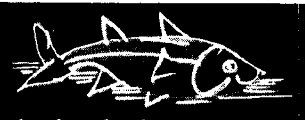

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> "...Les Tournebroches' food is of surpassing character, cooked before your eyes..."

tora that is abundant with mushrooms that are utterly without the flavor of the original article.

The rum cake and cheesecake taste like something you would find inside a chocolate-covered candy, and the gran coppa di macedonia all'Alfredo like something you would find inside a Del Monte can.

You can get a good bottle of Chianti—Ruffino Riserva Ducale—at the bargain price of $8.50. Pastas are the only first courses, and the half orders are substantial. Complete dinners for two, with Chianti, around $40. But two can have pasta, salad, and carafe wine for little more than half that amount, tax and tip included.

Alfredo the Original of Rome, 153 East 53rd Street, 371-3367. Open every day from 11 a.m. to 11 p.m. American Express (AE), Diners Club (DC), Master Charge (MC), Visa (V).

Les Tournebroches, the French entry in the Citicorp Stakes, is the enterprise of Charles Chevillot, proprietor of the Upper East Side's estimable La Petite Ferme. M. Chevillot has always had a taste for simple food, and here at his new store things are plainer than ever. Most of the foods are cooked by little more than the application of heat to their surfaces: by grilling or by exposure—on skewers or spits—to the heat of open flames. And the restaurant turns out food of surpassing character, because this elemental cookery preserves and emphasizes the essential flavors of these excellent basic ingredients.

As this form of cooking *is* primitive, it can be prepared in the restaurant's dining room, before your very own unbelieving eyes, by young men who handle food and food implements with an absence of finesse—albeit with a certain awkward charm—that suggests techniques picked up the day before.

This is a modestly furnished place which does not quite achieve its intended country charm. Within walls of dusty rose there are tables with tops of painted tiles within plain wooden frames. They are surrounded by chairs of rattan and pale wood and by benchlike banquettes upholstered in a nubbly country cloth of dark blue and white. The grilling and roasting area is within a kind of altar of green tiles, behind a low serving counter. Great sprays of wild and cultivated flowers are spotted about the room, and there are smaller sprays, in crockery mustard pots, on many of the tables. Your napkin, as at La Petite Ferme, is a coarse kitchen towel. Everything, however, is a bit too sleek for rusticity, and the earnest young waiters and waitresses, in folksy shirts and skirts and aprons, seem to be modeling country costumes in a city setting.

They bring you les hors d'oeuvre variés in an inch-deep white plate with fluted vertical sides. They include gentle ham wrapped around ripe melon; very smoky and tender tongue rolled into tubes; shredded carrots and crunchy dill-dressed pickles; good sardines; and a big dab of pungent mustard on a leaf of lettuce. Sometimes there is pea soup, and it has the strong flavor of unsullied wheat and a crunchy garnish of fresh parsley—earthy food.

Veal chops are served browned, juicy, and tender, with large slices of herbed butter melting on the hot meat. Filet mignon is converted into a tasty steak by wrapping a belt of bacon around the rim of the tender meat and grilling it until its surfaces are crackling and blackened. Racks of lamb are roasted by hanging them within a few inches of flaming irons, and when the chops are cut apart you find that the fat has been drained away from the meat in this cooking, so the eyes of the chops are moist and pink without being greasy; this is superb lamb, gentle but a little gamy, crisped bits of meat and fat clinging to the edges of the meat and the ribs. The brochette de fruits de mer consists of plump and rich scallops, shrimps, and chunks of fish that have been skewered and turned before the flames—this is impeccably chosen seafood, the clear fresh flavors of each item lightly accented with the slightly smoky flavor of the skewer cooking. Main courses are served with simple vegetables, shredded or whole, well buttered.

Extraordinary berry tarts: blueberries, blackberries, strawberries, or raspberries on browned, crunchy butter crusts, the berries bursting with ripeness, the crusts slightly hard and crumbly; apple tarts that are the same crusts covered with crisp, cinnamoned, sugared fruit under slivers of crêpe. Too bad the tarts are sometimes cold.

Complete dinners for two, with a bottle of wine, around $50; less expensive main courses, carafe wine, dessert, and coffee, $40 or less, tax and tip included.

Les Tournebroches, 153 East 53rd Street, 935-6029. Open from 11:30 a.m. to 10:30 p.m., Saturdays and Sundays from noon. AE, DC, MC, V. ■

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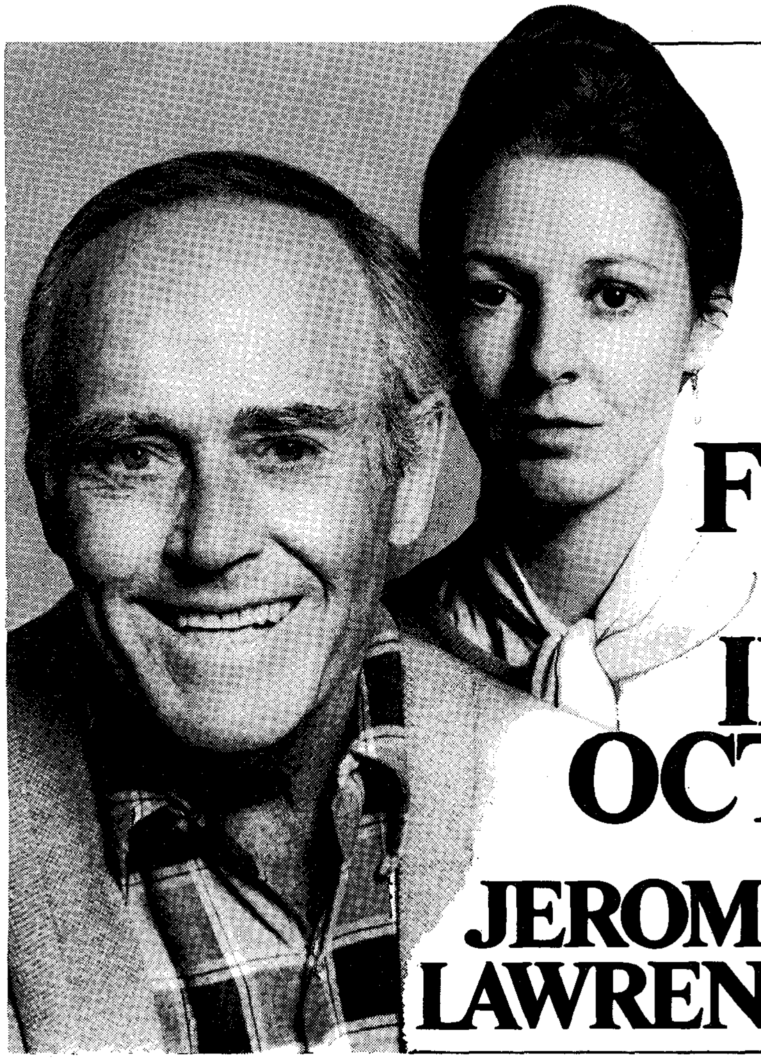

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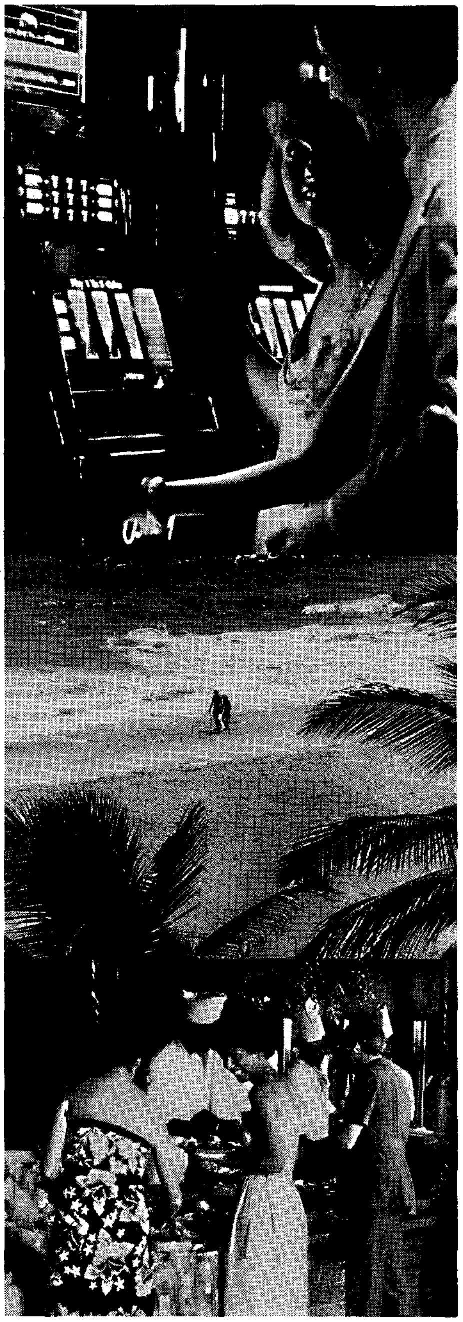

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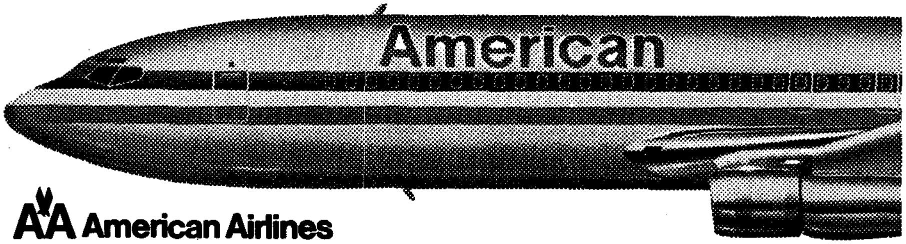

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BRUSH OFF YOUR SHAKESPEARE

"...Leach reduces *Taming of the Shrew* to role playing, gamesmanship, tacit collusion between lovers, and meaningless hokum..."

If you want to know what **The Taming of the Shrew** is about, you have a choice, these days, of seeing it performed in Central Park or reading Robert B. Heilman's introduction to the Signet Classic edition of the play (also available in the handy, one-volume *Complete Signet Classic Shakespeare*). Ordinarily, a production is a better way of getting at a play's meanings and implications than an introduction; in this case, moreover, the production is free, whereas you have to buy the introduction. Still, I have to recommend the latter to you as vastly more informative and interesting.

The Taming of the Shrew has never been a favorite work of mine, although successful mountings of it all over the world have not been wanting. It is not a matter of ideology: I frankly do not care in the least whether *Shrew* offends the more radical feminists. Certainly, the play's attitude to the rights of husbands over wives is, by today's standards, inadmissible. But so is the concept of the Jew in *The Merchant of Venice*. Yet the way to deal with that is not to ban, bowdlerize, or rewrite *The Merchant* but to appreciate it as a valuable document on anti-Semitism as a historical fact and use it as a tool for combatting it in the present and future. The brutally patriarchal orientation that underlies, but does not entirely inform, *The Taming of the Shrew* makes a useful contribution to our understanding of the old view of "the battle of the sexes" and marital rights—a view, by the way, that patently changes in Shakespeare's later plays.

No, my difficulty with *Shrew* is complex: the often crudely farcical plot; the excess of subplots, one of them even dropped in mid-course; the primitive treatment of character where—unlike in, say, *The Comedy of Errors*—there was good opportunity for character development. But Heilman's essay, reviewing the history of critical interpretations of the play, judiciously assessing their strengths and weaknesses, and cogently filling in lacunae with sensible and untyrannical conjectures of Heilman's own, made me aware of a far greater range of possibilities and subtleties than I had suspected in the play, and considerably heightened my regard for it.

Wilford Leach's production at the Delacorte has obviously not benefitted from Heilman's, or any other, critical wisdom. Clearly, the production was embarrassed by the theme of wife taming, of treating the woman as the husband's chattel. But the solutions it resorts to are no help: turning a farce containing, as Heilman notes, "so much of the supra-farcical" into vaudeville; making Kate into a kind of Jane Withers or Our Gang brat on the one hand, while, on the other, letting her be a subtle ironist, and so reducing her to a flagrant self-contradiction; often allowing both Kate and Petruchio to carry on as if they meant none of this; and further enhancing an aura of absurdity by the costuming (modern dress for the Sly sequences; later, sunglasses, sneakers, cigars mixed in with period costumes).

In *The Breath of Clowns and Kings*, Theodore Weiss rightly makes fun of those who are unnerved by "this outspoken doctrine of male superiority"; the only way out is to play the speeches and situations exactly for what they are, and hope that the audience will conclude, as Heilman does, that Petruchio "gives up an assumed vice, while Kate gives up a real one," for, with his help, she comes "to accept herself as having enough merits so that she can be content without . . . scaring everybody off." But getting this across makes heavy demands on the actors and director. Petruchio, who starts out as an opportunist, must convey a conversion to genuine concern for Kate and the use of male supremacism as a mode of enlightened pedagogy, whereas Kate must be able to make submissiveness attractive as a token of nascent affection and compliance—the forswearing of mean-spiritedness rather than espousal of servility. Even a nod to sadomasochism here might make more sense than Leach's reduction of everything to gamesmanship, role playing, tacit collusion between sparring lovers, and meaningless hokum.

Leach's most offensive concept is to turn Kate not into an adult shrew but into a childish one—all foot stamping, rolling on the floor, screaming tizzies. His second-worst strategy is to turn Bianca into a simpering ninny harboring a spoiled brat at the core. True, the play's end reveals her as less than meek and pliable, but that is no reason for making her go from insipid to insufferable. The third-worst mistake is to transmogrify the pleasant and winning, even if sometimes indecisive, Lucentio into a gawky dolt, far sillier than Bianca's other, losing suitors. Played by the uniquely unappealing and awesomely untalented James Lally, this Lucentio completes the dismantling of the production.

The set, also by Leach, combines inappropriate three-dimensional leftovers from his décor for *All's Well That Ends Well* with some rather nicely painted backdrops that, however, belong in a much smaller, indoor theater, where their not ungraceful preciosity would not be overwhelmed by the natural surroundings or lost in the distance. Patricia McGourty's costumes, even aside from the anachronisms inflicted on her by the director, are less than enchanting, but Richard Weinstock once again comes through with a score that is bewitchingly Rotaesque, although it

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does make one worry about whether Weinstock can do anything else.

Leach has had the further terrible idea to paint the actors' faces each a different color, though he lacks the guts or authority to carry the idea through: The stars are allowed to remain unpainted. Raul Julia yet again depends exclusively on the well-known Julia charm to see him through Petruchio. If you perceive the play as nothing but farce, this works well enough, although even then his readings are often too sluggish. This may be partly due to the difficulties a Puerto Rican tongue and accent have in wrapping themselves around Elizabethan English; but it may also be partly the director's persistent slowing down of the pace to accommodate some extraneous burlesque routines or some pregnant pauses that prove merely hysterical pregnancies. And in no case should Julia be allowed to burst into bits of *Kiss Me, Kate.* Meryl Streep is an extremely interesting, often compelling actress, but her Kate—partly from bad direction, partly from ideological scruples—ends up as a thing of shreds and patches: some fine moments, but no cohesive interpretation. And one should not hear her mutter "Oh, s - - t!"

Anthony Holland would be funny in either of his roles, but he is too idiosyncratic a performer to be cast in two. Joel Brooks is a thoroughly amusing Grumio, and Nicholas Woodeson is a smoothly accomplished Biondello when he is not obliged to spout his lines at supersonic speed. Deborah Rush, as Bianca, is so misdirected as to defy any useful critical appraisal. As Gremio, John Bottoms dodders unconvincingly, and sometimes forgets his decrepitude altogether. Larry Pine gives his standard smart-ass performance as Hortensio, and John Ferraro, as Tranio, flubs most of the rich possibilities of a servant impersonating his master. The Baptista of Max Gulack is almost as appalling as James Lally's Lucentio: A kindly, set-upon aristocrat is turned into an ill-spoken, pork-pie-faced vulgarian. His line "Was ever gentleman thus griev'd as I?" elicited my only belly laugh: *This* a gentleman?

The rest have parts that do not sufficiently matter one way or the other, though Tom Costello could have made more out of Christopher Sly. Altogether, this *Shrew* in the nocturnally cool Central Park is recommended chiefly to those who have no air conditioning or discrimination.

Last week, in my review of *Stop the World—I Want to Get Off,* the editors, against my wishes, changed the word "Littlechimp" into "Littlechump." ■

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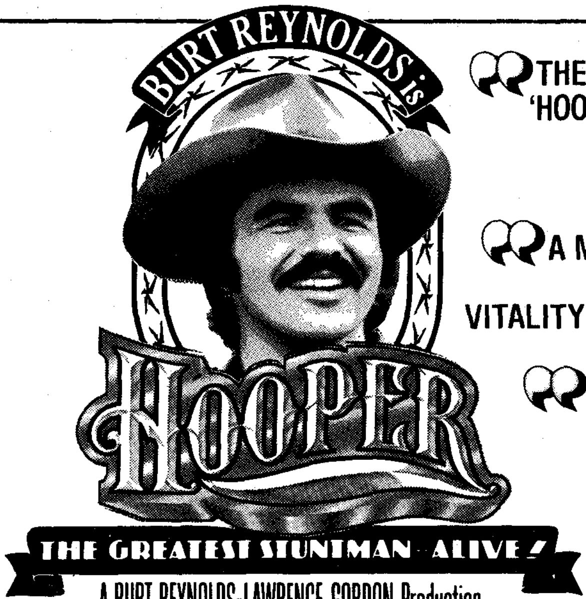

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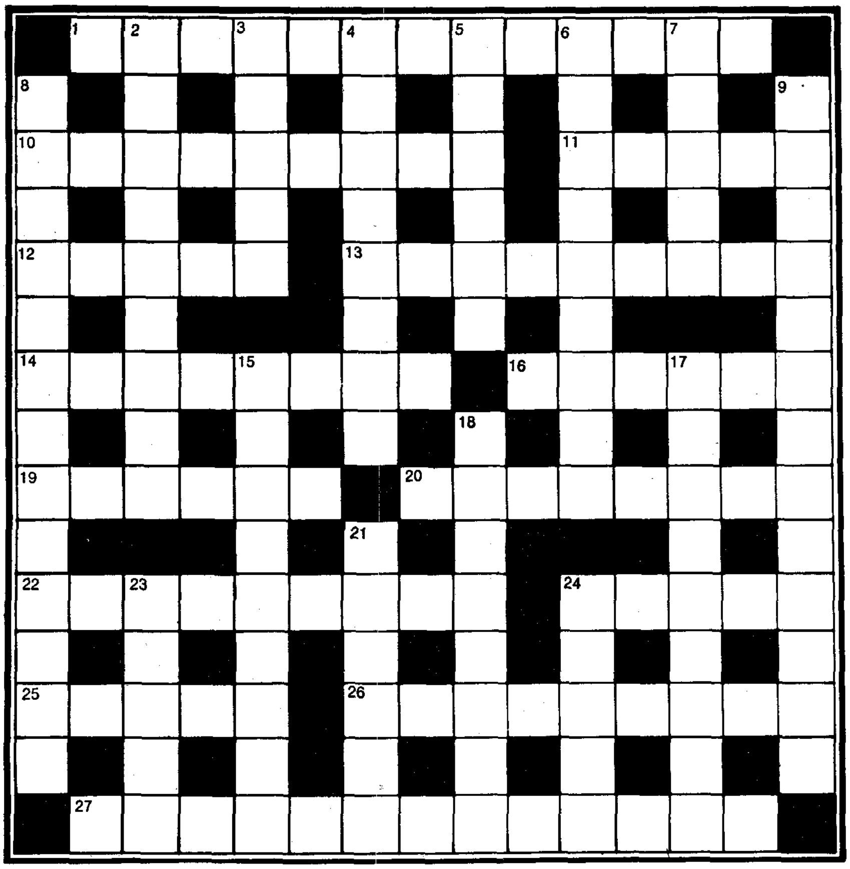

Solution to last issue's puzzle:

C	O	T	S	■	C	R	I	T	I	C	I	S	E	S
A	■	O	■	A	■	A	■	U	■	O	■	O	■	U
T	U	L	I	P	■	F	A	R	I	N	G	D	O	N
A	■	E	■	P	■	T	■	N	■	T	■	O	■	G
P	A	R	A	L	L	E	L	O	G	R	A	M	S	■
H	■	A	■	E	■	R	■	U	■	A	■	■	■	E
R	E	T	E	S	T	S	■	T	I	C	K	L	E	D
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C	A	D	E	N	C	E	■	C	A	B	A	R	E	T
T	■	■	■	D	■	V	■	O	■	R	■	G	■	R
■	T	R	I	P	L	E	A	L	L	I	A	N	C	E
A	■	O	■	E	■	R	■	O	■	D	■	E	■	S
W	I	N	C	A	N	T	O	N	■	G	A	T	E	S
E	■	D	■	R	■	O	■	U	■	E	■	T	■	E
D	R	O	W	S	I	N	E	S	S	■	F	E	E	S

Clues

ACROSS

1 A Queen Mary (once upon a time) schedule which made Krupps rich? (4, 9)

10 Make a tremendous fuss, having to bring up the first-born! (5, 4)

11 Drunk? That's bright! (3, 2)

12 Ward off a foreign colour. (5)

13 Italian hero takes the biscuit! (9)

14 Endangers with terribly prim lies. (8)

16 Enemy plane—and a bit outside it. (6)

19 Cut the rent, perhaps, and add central heating quickly. (6)

20 Beautiful bit of land producing knitwear. (4, 4)

22 Such forceful measures need a robust weapon. (6-3)

24 The quintessence of excellence in a boy from Ireland. (5)

25 I sound in pain backing this girl. (5)

26 Monstrous internationally organised idiot! (9)

27 But do his backers know he's only pursuing a high church position? (13)

DOWN

2 Dish where the pastry certainly hasn't fallen flat. (6, 3)

3 Bedwear made of rope? (5)

4 Old-fashioned royal colour is genuinely very valuable. (4, 4)

5 Song arranged without a sign of hesitation by the dead! (6)

6 Suitably matching couple seen around Pall Mall? (1, 4, 4)

7 Came across a pound of gold, for example. (5)

8 Son got in? Give us a tune, then! (5, 4, 4)

9 As one could do, so they say, by dropping the cane? (5, 3, 5)

15 Change creed into abstruse form. (9)

17 Reason for speech? (9)

18 Tone of wind instrument lacking a finish. (8)

21 Somehow cause a novice to fall short through being negligent? (6)

23 Bed down for the night in an unfinished room above the street. (5)

24 As well a soldier and statesman. (5)

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TUES., SEPT. 19 HARBINGER IMPROMPTU PARISIEN INTERMEZZO	**WED., SEPT. 20** THE CONSORT ***HALF TIME** A FOOTSTEP OF AIR	**THURS., SEPT. 21** EXCURSIONS LA VIDA **DANZON CUBANO** **HALF TIME** ★	**FRI., SEPT. 22** THE CONSORT AT MIDNIGHT INTERMEZZO	**SAT. SEPT. 23** HARBINGER GODS AMUSED LA VIDA **HALF TIME**	**SUN. MAT., SEPT. 24** HARBINGER IMPROMPTU PARISIEN A FOOTSTEP OF AIR	**SUN. EVE., SEPT. 24** REAL McCOY LA VIDA **DANZON CUBANO** **HALF TIME** ★
TUES., SEPT. 26 THE CONSORT IMPROMPTU **DANZON CUBANO** **HALF TIME**	**WED., SEPT. 27** HARBINGER AT MIDNIGHT INTERMEZZO	**THURS., SEPT. 28** A FOOTSTEP OF AIR LA VIDA **DANZON CUBANO** **HALF TIME**	**FRI., SEPT. 29** EXCURSIONS REAL McCOY **DANZON CUBANO** **HALF TIME** ★	**SAT., SEPT. 30** REAL McCOY GODS AMUSED PARISIEN A FOOTSTEP OF AIR	**SUN. MAT., OCT. 1** EXCURSIONS IMPROMPTU LA VIDA **HALF TIME**	**SUN. EVE., OCT. 1** **HALF TIME** INTERMEZZO A FOOTSTEP OF AIR

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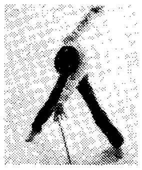

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"'Who'll Stop The Rain': A Knockout Adventure Destined to Become a Classic

If "Who'll Stop the Rain" isn't a knockout, destined to take its place among such rarefied, thought-provoking adventure classics as "the Treasure of Sierra Madre" and "The Wages of Fear," I haven't been movie-crazy all my life. The movie is a stunning example of collaborative fidelity and artistry directed by Karel Reisz.

Suddenly you find yourself in the grip of an overwhelming cinematic and melodramatic undertow, at once thrilled, astonished and dreadfully uncertain of where it may set you down.

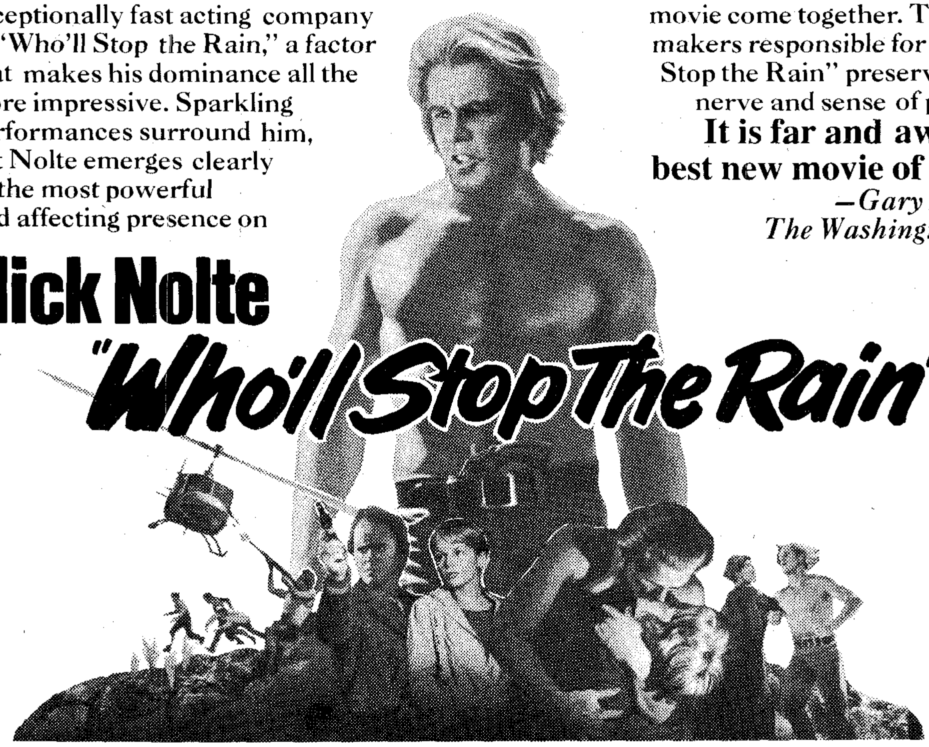
It doesn't set you down gently. The circumstances are too sinister and perilous and the implications too sobering to permit either the audience or the misguided but essentially decent characters to come out unscathed.

Nolte may have been born to embody diamonds-in-the-rough. He is in exceptionally fast acting company in "Who'll Stop the Rain," a factor that makes his dominance all the more impressive. Sparkling performances surround him, yet Nolte emerges clearly as the most powerful and affecting presence on the screen. Nolte's sheer physicality becomes more potent by virtue of his expressive control.

Contemporary moviegoers may feel as wowed by Nolte in this role as their counterparts were by Brando as Stanley Kowalski a generation ago. He makes Hicks an impressive and even mean-looking stud. You would not want to tangle with this guy.

A remarkably faithful and astute adaptation of a strong novel, the film condenses Robert Stone's book, which won the National Book Award for fiction. The screenplay by Stone and Judith Rascoe strips the book for action and suspense without sacrificing philosophical and polemical dimensions. The filmmakers don't stop for digressions. "Who'll Stop the Rain" illustrates what can happen when Hollywood doesn't blow it, when all the ingredients for a classic popular movie come together. The filmmakers responsible for "Who'll Stop the Rain" preserved their nerve and sense of purpose. **It is far and away the best new movie of 1978."**

—Gary Arnold,
The Washington Post



Nick Nolte

"Who'll Stop The Rain"

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Menswear—Not for the gray-flannel-suit crowd or the wearer of the latest from Italy, these men's suits and sport jackets are definitely middle-of-the-road, but some of the patterns are pretty flashy, and they are well made and sell for upwards of $335 in department stores. For six weeks only, the manufacturer is opening his showroom to the public. Sizes 38–44 short, 39–50 regular, and 41–50 long. There are some three-piece suits, but most are two-piece, and many consist of sport jackets with matching or contrasting slacks. Suits range from $165 to $195 (the cheaper ones are of blends; for $195 you get all-wool); vests are $30–$35 additional, depending on the cloth. All sport coats are single-breasted and will run you between $165 and $195, again depending on fabric. The fabrics are mostly imports and tend to be checks, plaids, or stripes, but assiduous lookers may find some quiet solids in their sizes. Also, this firm takes special orders for two-piece suits at $265–$325, depending on the cloth. Master Charge, Visa, checks accepted; alterations extra; exchanges possible on unaltered garments. *Ambassador Clothes, Inc., 104 Fifth Ave., near 15th St. (242-3565); Mon.–Fri. 9 a.m.–5 p.m.; after Labor Day, also Sat. 10 a.m.–3 p.m.; through 9/30.*

Eats—Todaro Brothers, a salumeria on the East Side, is having a month-long sale on good things to eat. Homemade basil sauce, pesto alla genovese, was $4.19 a lb., now $3.49; Citterio Milano-style salamis, approximately 1 lb. each, were $4.49 a lb., now $3.69; Citterio Parma-style boneless prosciutti, approximately 10 lb. each, were $5.49 a lb., now $4.29; Montasio semi-soft cheddar-like cheese, was $4.69 a lb., now $3.50; French Brie, now $2.50 a lb.; mocha-java, French-roast, Colombian, and home-blend ground-to-order coffees, now $3.49 a lb.; Amastra green virgin olive oil, now $3.69 a qt.; Amaretti macaroons, 71 oz. for $16.95, 1 lb. for $4.95; Pastificio del Verde pasta, white or green, different styles, 65 cents a lb.; semolina bread, 45 cents–$1.35 a loaf; San Pellegrino mineral water, 75 cents a bottle, $8.50 a case; 23-oz. bottles of Perrier water, 59 cents each, $6.98 a case; 11-oz. bottles, 35 cents each, $8 a case; 6½-oz. bottles, three for 99 cents, $7 a case. No credit cards or checks accepted; no deliveries. *Todaro Brothers, 555 Second Ave., near 31st St. (LE 2-0633); Mon.–Sat. 8 a.m.–8 p.m.; through 9/22.*

Imports—This importer of reproductions of antiques normally sells only to the trade, but he is opening his business to the public for three weeks and is offering lots of copper and brass, porcelain, stained glass, etc., at some of the lowest prices around, roughly half of what you'd pay in stores uptown: 15-in. Dutch copper scuttles with delft handles, $22; salad-or-mousse molds, decorative copper, $6–$9; solid-brass lyre-style music stand, 5 ft. high, $34; solid-brass taxi horns, $4; tiny china cabinets of wood and glass, for curios, $17; 6-ft. bentwood hat racks, $22; 6-ft. brass hat racks, $47; brass oil lamps, $9 and up; brass spittoons, $6.50; small stained-glass table lamps, $29; wall-hung salt boxes, Meissen type, $13; cavalry swords with scabbards, $7.50; brass inkwells, $9.50; and much more. There is plenty of everything. Checks accepted; no credit cards; all sales final; delivery available at an extra charge for large pieces. *Neumart Antique Import Co., 830 Broadway, near 12th St. (777-0092); Mon.–Fri. 11 a.m.–5 p.m., 8/21–25 till 6 p.m.; closed Labor Day; through 9/8.*

Bags—A. Altman has opened a handbag department downstairs which will be discounting designer bags from Italy and France, and the low prices are being cut an additional 20 percent for two weeks only. Handsome leather disco bags, usually $27 here, now $21.60; Franco Pugi plumber's bags, were $89 here, more elsewhere, now $71.80; Rafaella zipper bags, were $72, now $57.60. Likewise, leather-trimmed canvas hobos, now $57.60; suede-trimmed nylon satchels, now $36; Rafaella Hermes-type aniline-finish leather bags, now $80; Rafael leather briefcases, each with a shoulder strap, now $60; Pierre Cardin two-tone shoulder pouches, all-leather, now $100; reptile bags, were sold at a discount here for $50–$125, now $40–$100; many other styles. Master Charge, Visa, checks accepted; no exchanges. *Azriel Altman, 204 Fifth Ave., at 25th St., basement (889-0130); open daily 10 a.m.–6 p.m.; through 9/3.* ▬

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

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FONDA'S

Newly Arrived Fall Merchandise Unique Boutique. Designer Gowns, Dresses, Sportswear (Scott Barrie, Carol Horn, Kenzo, Bagatelle, Willy Wear, etc.). Beautiful Mint Condition Antique Clothes. Genuine Victorian Whites. Silks, Satins, Lace, Beaded Dresses & Shawls. *All at wholesale or discount prices.* 10:30-7:30, Monday-Saturday. Late Nite Thursday. 168 Lexington Avenue (30-31), 685-4035.

T-Shirts, T-Shirts—We specialize in promotional shirts. SERIGRAPHICS, 362-6320.

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Everything! Our names have been around for more than thirty years, creating and selling 14K jewelry at earthy prices.
Get to know the women behind the names. You will be happy that you did.

Upstairs at

Edna Nelkin & Goldie Blum INC.

PERSONALS

Shari—Marvelous milestone Birthday. To my marvelous Soulmate, I Love You, Philip.

John Avildsen—Thank you for a wonderful time. Love, Mary.

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SHEEPSKIN COAT SALE

PRICES SHEARED TO A FRACTION OF WINTER PRICES!

Buy now and take advantage our our incredibly low pre-season prices. Sheepskin is the most wanted coat of the season. It caused a sensation last winter in below zero weather. It's warm yet light, sturdy and durable, and great looking on guys and gals. And we've got 'em, beauties! If you're hard to fit no problem, we're the factory, we customize from sizes 4 to 52. Charge it now and save! Bank Americard and Mastercharge Honored. Open 6 Days. Call outlet nearest you for hours.

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If you are chic, savvy and large (size 16, 18, 20) the Forgotten Woman needs you to sell at their Lexington Avenue and Fort Lee, N.J. locations. Call Irene, (212) 535-8848.

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Hollywood, Florida—Hillcrest Golf & Country Club. 2 bedrooms, 2 baths, convertible decorator furniture. 24 hour security. $65,000; 7% Mortgage. Principals only. (305) 962-1811; (305) 989-9777.

Atlantic Beach—Sale - sublet. Nautilus Hotel. Reasonable. PL 3-4659; Evenings PL 7-7990.

70's East Exclusive Pied-A-Terre—Small studio, WBF, maintenance $257 including utilities. Also 1 bedroom apartment, maintenance $390 including utilities. Call Joseph Yadgaroff. DAVID DAY REALTY, (212) 935-8700.

NEW YORK CLASSIFIED

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East 60's - 70's—Lexington - Fifth, 3-4 rooms. $50,000 cash; Maintenance $400. Box 1306 NYM.

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East 70's—Furnished sublet, luxury high rise. Minimum 10 months. $1,300/month. 535-3841.

Furnished—Must September 1st. Large 1 bedroom, $700. (212) 421-0829.

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House-hunting? Teaneck, New Jersey offers a quiet but diversified suburban lifestyle within minutes of the Big Apple. For further information about our community, write: TEANECK HOUSING Information Office, 721 Teaneck Road, Teaneck, N.J. 07666 or call (201) 837-0272.

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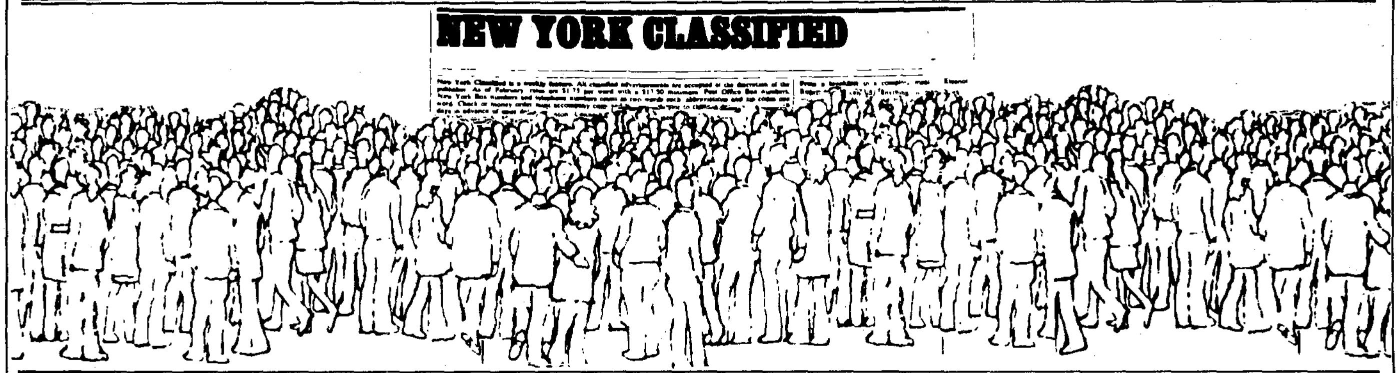
New City, Rockland County—45 wooded acres, 25 minutes NYC. Breathtaking views. $5,000/acre. Box 1305 NYM.



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ART & ANTIQUES

This is a biweekly Section for Galleries, Antique Dealers & Auction Houses limited to Display Ads only. Display Ads are sold by the inch. The Introductory Rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

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Oriental Rugs - Decorations
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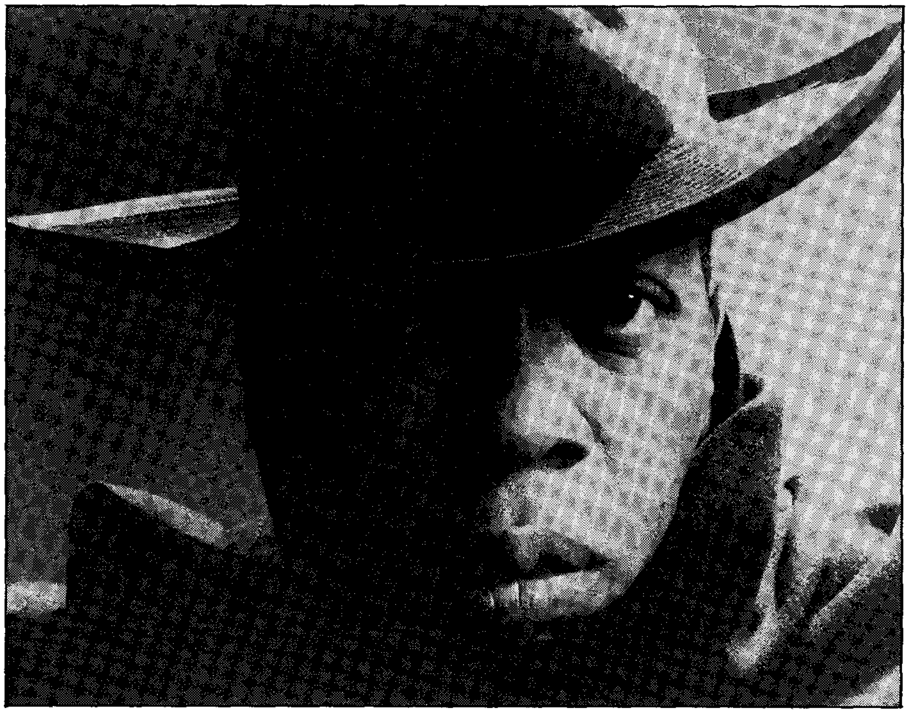
— EXHIBITION —

Monday, Aug 21, 9 A.M. to 6 P.M.
Tuesday, Aug 22, 9 A.M. to 4 P.M.



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"I've been collecting art for a long time—Haitian paintings, African sculpture, Mexican Art, American folk art—and it's amazing how tastes don't really change. What I liked as a child, I like now. I guess you could say I collect everything—including friends—at PB Eighty-Four. It's a marvelous place!"

PB Eighty-Four, a division of Sotheby Parke Bernet, holds auctions of furniture and decorations almost every week, plus special sales of Paintings, Watercolors, Drawings, Prints, Oriental Art, Jewelry, Americana, Judaica, Toys, and other collectibles. Please write for a complimentary sample catalogue to Dept. NK. You owe it to yourself to discover New York's most surprising auction gallery—PB Eighty-Four.

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TOWN & COUNTRY PROPERTIES

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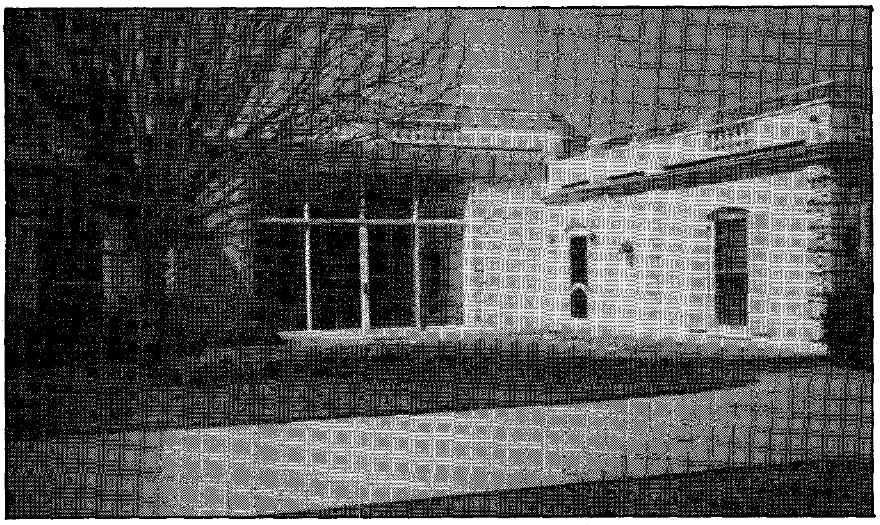

OUR EXCLUSIVE

For your year 'round pleasure this superb brick custom built house on two landscaped acres. Top location. Solarium with heated indoor pool, large living room (high ceiling), dining room, kitchen, three master bedrooms, two maid's rooms, six and a half baths. Completely furnished. Move-in condition. Reduced to $425,000.

Lyda Lois
Barclay & King
Real Estate

P.O. Box 1349... 11 Main Street Southampton, N.Y. 11968
(516) 283-0256; (516) 283-0204; (516) 283-2515.

Harrison, N.Y. - Contemporary gem suitable large/small family. 2 fireplaces, lots of glass, marvelous views. Asking $285,000.

Larchmont Manor - Real beauty for rent. Impeccable condition, 5 bedrooms, views of the Sound. $2,500/month.

MARION HALSTEAD CREMIN
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YONKERS NORTH WEST

French country Co-op in Tudor building overlooking Hudson. 27' living room with granite fireplace, beamed walls & ceilings throughout, mammouth dining room, large terracotta gourmet equipped kitchen, 2 bedrooms, wall to wall carpet, 2 baths, large foyer, a/c, roof sundeck, garage, $42,500. Maintenance $329. 50%+ tax deductible. (914) 968-1444.

SARATOGA IS EXCITING LIVING!

Century-old colonial perched on the banks of the Hudson with 800' frontage. Main house has 3 bedrooms, superb 15 x 32 study with fieldstone fireplace. Guest house with two-bedroom apartment, game room, office and bar. $95,000.

John T.
Roohan
Realtor

43 Union Avenue Saratoga Springs, New York
(518) 587-4500

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Water sports are an integral part of this 24 acre property. Clear trout brook, 2 acre pond, heated in-ground pool with cabana. Charming home of 5 bedrooms, 3 baths, spectacular 25' x 35' family room with fireplace. Master bedroom suite overlooks rushing brook. Easy drive to Tanglewood, summer theaters, ski areas, private schools, and GBR airport.

DAVID E. PRESTON, REALTOR
Undermountain Inn, Route 41
Salisbury, Conn. 06068
(413) 229-8742 (203) 435-9835

On the river - Authentic Victorian, 5 fireplaces, natural woodwork, beautiful acre, Upper Nyack $145,000.

Tweed Boulevard - Smashing Contemporary, decks, skylight, great use of space, on 7/10 acre in the treetop above the Hudson. Piermont $133,500.

Wright Bros.

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(914) 358-3050

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Magnificent Georgian Manor on 6 fabulous acres. Master suite with heated sleeping porch, 4 other bedrooms, 4 baths, servants quarters. Fine pre-war construction and beautiful detailing create a home of unsurpassed quality.

NEWHALL & OGILVY
(203) 869-8100

SNEDEN'S LANDING $260,000

Dynamite Contemporary on secluded woodland. Center hall entry to dramatic liv. rm. with fplc & balcony, flanked by platformed din. rm. & trail blazing media rm! 3 rm. master suite. 4 rm. childrens wing. 2 rm. office. Gourmet kitchen. 3 car garage. Bowling alley. THE GOOD LIFE!
Kirchner/Bryant Realtors (914) 359-0550

SOUTHERN BERKSHIRES

MUST SELL by September 10th. Beautifully wooded - White Birch/Pine... Antique stone fences... Deeded lake rights - private 60 acre Lake... 1,000 feet from Lake. 1.6 acres - $9,800. 4 acres - $13,400. Entire 5½ acres - $21,000. 15 year bank financing available. Owners, negotiable. Call: (212) 751-6751.

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Gracious 150 Year Old Colonial

Large comfortable rms. for elegant living. A Keeping rm, Living rm, Dining rm all w/frpl, 4 Bedrms, 3 Baths, Maids rm & Bath. Gorgeous grounds, many patio areas & gardens PLUS Guest & Pool House - modern Cedar & glass w/sauna. Heated Pool - very special $187,000.

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Luxury doorman building across from tennis courts. Living room, bedroom, modern kitchen. NEWLY FURNISHED. Maximum security. Maid service available.

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East Hampton, open and light, 3 bedroom contemporary on wooded acre. $150,000. Offered exclusively by:

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set on 3½ park-like acres & featuring a 50' pool, clay tennis court, solarium-greenhouse, income cottage & a magnificent view of NY Skyline. 4 bedrooms, 4½ baths, oak beamed ceilings, balcony & sitting room off master bedroom. Unique & informal.

$295,000

CENTURY 21

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REALTORS (201) 766-4050
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In Rockland County, east of Suffern, N.Y. and just above Upper Saddle River, N.J. 14 rooms, 5 acres. Formal garden. Much of property is wooded. Ramapo #1 schools. $185,000.

Owner: (914) 357-0456

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Lovely Swiss Chalet situated on 3 lightly wooded acres abounding with mountain laurel. Breathtaking views of Pepacton Reservoir with its excellent fishing and near thousands of acres of State land for Hunting. This 6 yr. old chalet contains 3 bedrooms, 1½ baths, complete kitchen, and large living room with native bluestone fireplace, $35,500.

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(66 minute commute to Penn Sta.)

A very special house for a very special couple. Super neat custom 2½ bedroom ranch on 2 flat & level acres. Excellent expansion potential. Stroll to private beach and mooring. Ideal for horse or sailing enthusiast. Excellent schools, immediate occupancy and low, low taxes of only $1,500 year. Price reduced to sell quickly at $74,000.

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CATSKILL MOUNTAINS

ONE OF A KIND MT SHOWPLACE - Modified Cedar A Frame, 3 bedrooms, 2 baths, 1 wall bluestone, exciting thruout, fireplace, spiral stair to loft, kitchen featured in national mag. Executive drive w/own covered bridge. 5¾ acre, 2 waterfalls. Swim pool under falls - $125,000.

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Route 28, Arkville, N.Y. 12406
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WOODSTOCK, N.Y. VICINITY
$185,000

Dramatic creation of glass, stone and weathered wood. 43' beamed living room with free standing fireplace, 42' gallery, hexagonal bedroom wing. Situated on 56 wooded acres with swimming quarry and mountain views. Color brochure on request.

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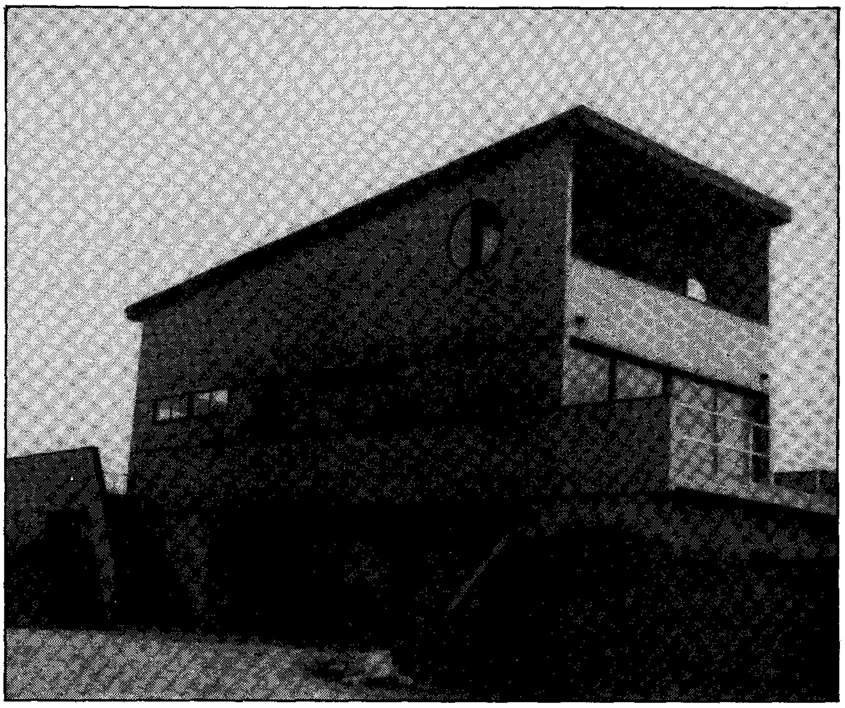

OCEAN PANORAMA

Superior use of interior space in this unusual architect's contemporary. Ocean views, private master suite. $148,000.

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5th AVE, 60's... 7 Rms
IMPECCABLE BLDG - LOW MAINT
ESTATE wishes to sell 7 lovely rms in fine 5th Ave location. 3 master bedrms, liv rm, formal din rm, 4 baths, 1 servnts rm. Asking $295,000. Maint only $1,000. Call only Suzanne Mosby.

5th Ave, 60's... 13 Rms
PERCH ON THE PARK
See Central Park from 28' liv rm. Library din rm + 4 bedrms. Hi ceils, Woodburning fplces, picture windows. Maint $2,000. Call Mrs. Herskovitz

60's East... 4½ Rms
EXCLUSIVE - CITY SPARKLES
Hi over NY. 39' LR/DR, 2 spacious masters, 2 lrg baths, vus from all rooms. Avail furn/unfur. Asking $125,000. Maint $415. Call Miss Syms.

60's E. nr Park... 9 Rms
EXCLUSIVE - RAVISHING ROCOCO
Just luxuriously refurbished, 3 master bedrooms + library. Most unusual details. 3 wbfplces, low maintenance. Offered partially furnished. Call Peggy Jacobi.

70's East... 4 Rms
TOWNHOUSE GARDEN
Immaculate brownstone floor-thru with patio and garden. Pvt entrance. All new kitchen. Fireplace. Great location. $96,000. Low maint, High tax deduction. For details call Anthony Johnson.

70's East... 5 Rms
Great Potential! Great Charm! Top flr & south w/open views. Extra hi ceilings & drop LR w/wbfplc. Formal DR (or 2nd BR), kitchen w/pantry. Maids rm & bath. Superb bldg w/full service. Mnt $599. $125,000. Flora Eskenazi.

Gramercy Park... 3½ Rms
EXCLUSIVE 1ST OFFERING
22 x 15' living rm w/beamed ceilings, mullioned windows, nice mantle; dining gallery, new kitchen, 16x12 bedroom. CHARMING! Old traditional building. $55,000 is the price. $285 maint. By appt. only with Barbara Van Camp.

Park Ave, 30's... 4½ Rms
EXCLUSIVE - EXCLUSIVE
Charming apt in fine bldg. Move-in condition, wbfplc, two BRs, new kit & baths. Big dining El. Maint $616. Ask $110,000. Only with Pauline Kunstler.

Park Ave, 60's... 8 Rms
PIZZAZ ON PARK
Chic unique floor-to-ceiling French windows to balcony. 4 woodburngfplcs, 40' liv room + din rm, fabulous library, 3 bedrms, country kitchen, hi brite beautiful contemporary cond. Owner relocating. Call Mrs. Herskovitz.

Park Ave, 80's... 8 Rms
LOVE A DUPLEX?
Exquisitely done apt. Fine bldg. Liv rm, din rm, pwdr rm. Brand new kit. Laundry & maids. Upper level 3 large masters & 3 baths. Thru-wall A/C. Low maint $1257. Call only Pauline Kunstler.

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LOFT RESALE
The ultimate in luxury living. A Sybarite's delight. Magnificently finished with lrg skylight and exclusive roof rights. Huge terracota kitchen. Caracalla's bath with sauna for six. Two master bedrms. Lofted guest room w/bath. Call Anthony Johnson.

IF YOU ARE INTERESTED IN SELLING YOUR APARTMENT, Call MARILYN HARRA, V.P. DIRECTOR Co-op Sales Dept.

L.B. KAYE ASSOCIATES
655 Madison Avenue, N.Y., N.Y. 10021
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50's EAST. Fantastic river view. Private residence. Entertain in river front garden. Exciting property. $600,000. Call Yau Choy Lin.

80's EAST (off Madison). 1st Offering! Elegant 5-story townhouse. 22 x 100. Ideal for family or consulate use. Asking $625,000 all cash. Edward Galett.

90's WEST (off CPW). 4-story brownstone with owner's 1 bedroom garden duplex + income. Great potential. Asking $175,000. Peggy Arthur.

GR. VILLAGE. 4-story double townhouse with owner's spectacular renovation. 5 bedroom garden *triplex + 4 income apts. Move-in condition.* Asking $370,000. Irene Klasson.

STUYVESANT. 5-story 19' house. Living + profl office and/or income apts. Delivered vacant. Original detail. Price reduced. $275,000 all cash. Barbara Myers.

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655 Madison Ave., NY, NY 10021
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MANHATTAN CO-OP APT
67TH (PARK-MAD) EXCLUSIVE

DESIGNER DUPLEX

Situated on lovely neo-Classic townhouse; sunken liv rm off dining gallery; all new fully eqpd oak & slate kitchen; large master suite; libr/2nd bedrm w/wet bar; 3 wbf's, 2½ custom baths; $175,000. Maint $775. Tax Ded 75%.

D. Buttons, Inc. (212) 751-9790

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NEW EXCLUSIVE LISTING

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5-story brownstone for sale. One bedroom garden duplex apt avail PLUS (8) apts. $27,000 income. $100,000 cash over (15) year mortgage.
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A/C 24-HR DOORMAN BUILDING

Immediate Occupancy

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(Between 7th Ave & B'way)

THE CONVENIENCE IS MARVELOUS

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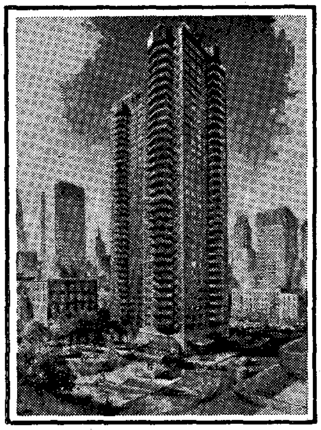

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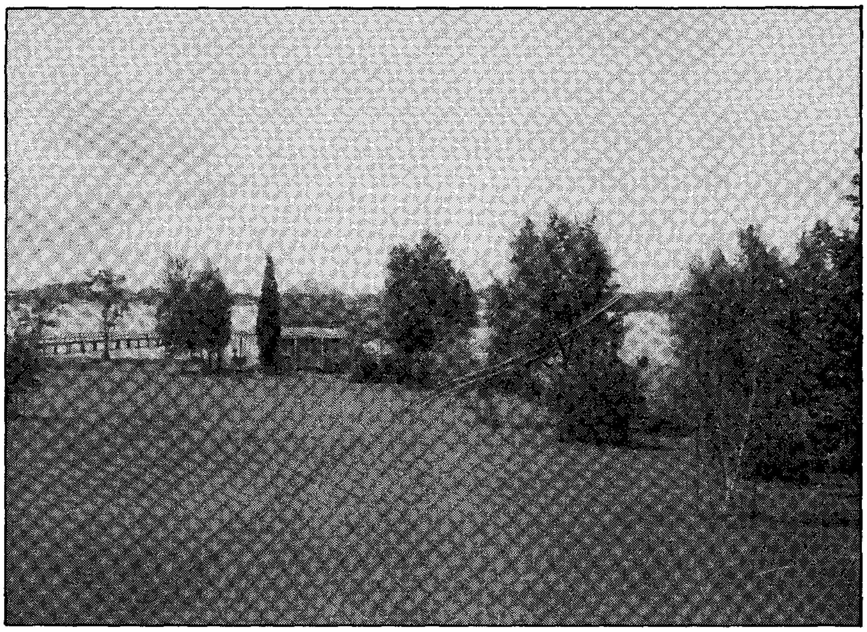

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125' Pond Frontage, 27 A.

C. 1850 farmhouse on 27 A. on Snow Pond, in south central, Maine. 8 rms., 3 brms., frame construction. 3 car garage. OFFERS MANY POSSIBILITIES, land and privacy. Small 3 rm. apartment, large barn and shed on parcel. Near amenities, schools and churches. $64,500.

Waterfront - Bremen, Me.

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The "Abijah Jones House" is one of the finest examples of the period and has most of the ANTIQUE FEATURES LEFT UNSPOILED. Set on an old village green, it has a beautiful westerly view of surrounding hilltops. Fan window over door, much of original glass and fine woodwork are some of the intact colonial features. $59,500.

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3,000' FRONTAGE ON PLEASANT RIVER on this 60 acre parcel, in Windham. 55 A. woodland; 10 A. 15 yr. pine. Good fishing. Suitable for recreation, development or home. Near amenities. $28,500.

Distinctive Lodge on 22 A. Me.

COMFORTABLE RUSTIC LIVING in this turn of the century lodge, stone fp., lg. dining rm., butler's pantry, lg. kitchen, 5 brms. (ea. w/full bath). Bottled gas for basics-oil lamps for light. Outbuildings include garage, ice house, wkshop. VERY SECLUDED. $48,000.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 327

BY MARY ANN MADDEN

SPECIAL TO ELSINORE EVENING GLOBE: SPOOK GENUINE. POLONIUS, OPHELIA, GERTRUDE, CLAUDIUS, LAERTES DEAD. HAMLET MAD. ALSO DEAD. HORATIO O.K. REST SILENCE. REPORT FOLLOWS.

M. GOOSE: REGRET JACK SUCCUMBED HEAD WOUNDS. UNIDENTIFIED FEMALE INJURED IN FALL STILL UNCONSCIOUS. EMPTY BUCKET ONLY CLUE.

Above, western unions. Competitors are invited to reduce any well-known piece of prose or verse to telegramese. Limit 25 words.

Results of Competition 324, in which you were asked to supply a familiar phrase, title, or the like, altered so as to become a self-fulfilling prophecy.

Report: Many cases of poor speling and of grammar used bad. Also, these repeats: Gone With the   . Professor sdrawkcaB. The Unfinished Symph   . Full Moooooooon and Empty A ms. Seeing ddoouubbllee. I'm Just a Girl Who Cain't Say N— n— n— n— n—. Haste makes wast. To err si human. The mrow turns. Palindromes, semordnilaP. And a few too elaborate: an upside-down cake, a mirror image, and The Shadow of Your Smile. You know what's hard to do? Figure out a way to end the report. THE END.

First Prizes of two-year subscriptions to "New York" to:

First Prize of a two-year subscription to *New York* to Fran Ross.
Fran Ross, NYC

I'm Always True to You, Darling, in My —Oh, hi!
Mrs. Barbara Henry, NYC

A flybbx by any other name would smell as sweet.
V. A. Bensheimer, Albany, N.Y.

Stop me if you've heard—
Richard Volpe, NYC

Runner-up Prizes of one-year subscriptions to "New York" to:

Younger Than Springtime are you really going to wear that?
Karl Levett, NYC

Noitanimircsid.
Ronnie Zolondek, NYC
David Conti, Summit, N.J.

In flagrante delict (oh!).
Tony Angell, Greenville, R.I.

And Honorable Mention to:

The ~~names~~ titles have been changed to protect. . . .
Jerry Owens, NYC

The Case of the Missing
Kathy W. Peiffer, Middlesex, N.J.
sp. mention: Cari Denenmark, Little Neck, N.Y.

A horse! a horse! My kingdom for a HOARSE!
Helen M. Mertz, St. Louis, Mo.

George $teinbrenner.
Arthur Vercelletto, Elmont, N.Y.

Ex-pence account.
Lawrence Greene, Sayville, N.Y.

zerO.
Richard O'Brien, NYC

The Niiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiight Has a Thousand Eyes.
Frank Stein, Kokomo, Ind.

The times they are a-changin', man.
John Vitellis, Staten Island, N.Y.

The Secret Life of [redacted].
Dr. Arnold Diamond, Bay Terrace, N.Y.
sp. mention: Sid Wechsler, Martin, S.D.

Manx: cat o' nein tails.
Mary D. Beaver, Butler, Pa.

Epluribusunum.
Kevin B. Robinson, NYC
sp. mention: Joel Schechter, NYC

Sprig is Here.
Albert G. Miller, NYC

I think I'll start my diet on Sundae.
Mollie Edmund, Fresh Meadows, N.Y.

~~Joe~~ ~~Judy~~ Jude the Obscure.
L. Soth, Northfield, Minn.

Fstrthnaspdgbllt.
Brian Plante, Staten Island, N.Y.

The Rush-Ins Are Coming.
Richard Kogan, Boston, Mass.

Hit's a fur piece to the tradin' post, Mr. Astor.
Dorothy Pegner, Scarsdale, N.Y.

Ten Days That Shook the Drowl.
Robert Tobinski, Chicago, Ill.
sp. ment.: Henry McCaddin, Summit, N.J.

Opportunity knock knocks twice.
David Schoengold, Madison, Wis.

I have a hard time trying to make ends
meet.
Tom Lester, West Los Angeles, Calif.
sp. ment.: Kenneth S. Spears, Raleigh, N.C; Dru Lothian, NYC; Paul Pacter, Stamford, Ct.; Ron Green, Yonkers, N.Y.

I have not yet begun thinking about combat plans.
similarly: Michael Schreiber, NYC
Grace Katz, Rutland, Vt.

etter is written in invisible ink.
Sal Rosa, NYC

It's a capital OFFENSE.
J. A. Levine, NYC
sp. mention: Richard Albero, Bronx

The Tell-Tale Heart Heart Heart Heart. . . .
Aura Star, Kendall Park, N.J.

Give me liberty or give me dearrrrrrrrggggghhhhh. . . .
Chris Doyle, Reston, Va.
sp. mention: Ross C. Allen, Bloomington, Ind.; Cookie Gray, Closter, N.J.

Ryan's Soap.
Mary A. Tewksbury, Utica, Mich.

All G/au/l is divided in three parts.
Pericles Crystal, Scarsdale, N.Y.

Now I lay me down to zzzzzzzzzzzzz.
Ted Stein, NYC
sp. mention: Jay McDonnell, NYC

Charm School Drop~~out~~ Dead.
Larry Laiken, Bayside, N.Y.

To be or not to be?
Joan Stein, Los Angeles, Calif.

To be, or
Sally Seamans, Beverly Farms, Mass.

Do you mind if I ask a rhetorical question?

James R. Volpe, NYC

All I Want for Christmas Is My Two Front Teef.

Scott Matthews, NYC

abbrev.

Melody Euchman, NYC
similarly: Gregory Greenberg, NYC

The (All) Family.

Eleanor Paul, Brooklyn
sp. mention: Arleen Bandler, NYC;
Thos. Van Steenbergh, Bergenfield, N.J.;
E. Padnos, Woodmere, N.Y.

You win some, you lose

Joan Lambert, Dallas, Tex.
sp. mention: Don Hauptman, NYC

One of Our Aircrft Is Missing.

Ruth Midgal, Brooklyn

Word in the beginning was the.

Zig Kasyan, North Bergen, N.J.
sp. mention: Margaux McMillan, Orinda, Calif.;
Lelia Vincent, Johnston, R.I.

ForeRAINcast.

Saul Alpiner, Flushing, N.Y.;
Emily Enders, Larchmont, N.Y.

There's a bee in her bonbnet.

W. Berry Thomas Jr., New Orleans, La.

Swing   Sweet Chariot.
     Low

Oliver M. Neshamkin M.D., NYC

The way to a man's ShTeOaMrAtCH.

Teresa Gerbers, Whitestone, N.Y.

EAT YOUR HEART OUT.

Ruby Marriott, Athens, Ga.

Support the Equal Rights Apersonsdpersonst

Laura Simpson, Buffalo, N.Y.

I'll have a short ber.

Mrs. Pat Bernier, Water Mill, N.Y.

Pin the on the donkey tail.

James W. Penha, Jackson Heights, N.Y.

There's many a slip 'twixt the cup amb the lip.

Diana Wiesehahn, NYC
sp. mention: Barry Anderson, Washington, D.C.;
Ted Chaloner, Boston, Mass.

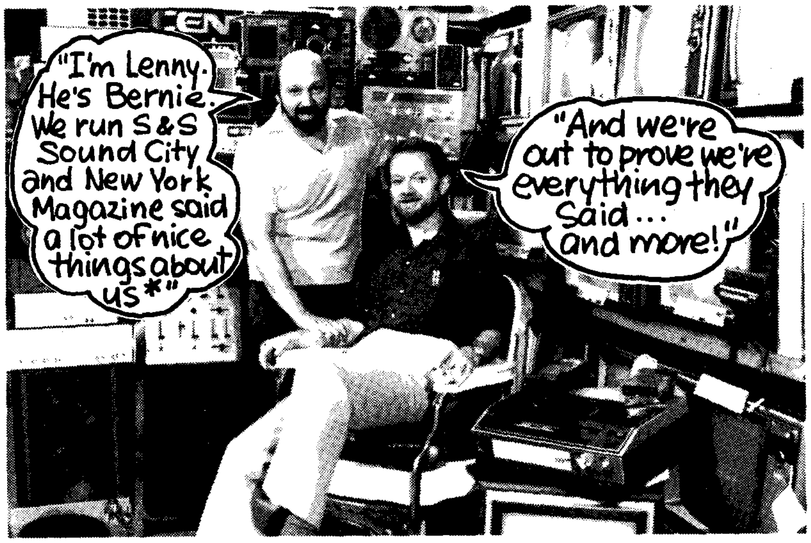
Here today

similarly: Susan Gottlieb, NYC
John Hofer, Southboro, Mass.

Practice makes perfect.

Karen Bracey, Fairfax, Va.

Contest Rules: One entry should be sent to Competition Number 327, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 1. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of September 25. Out-of-town postmarks are given three days' grace. **Postcards only.**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Page of Lists / Bruce Kelly

TEN TOP TREES

> "...New York still boasts about 100 acres of virgin forest, along with a number of unusual and outstanding trees..."

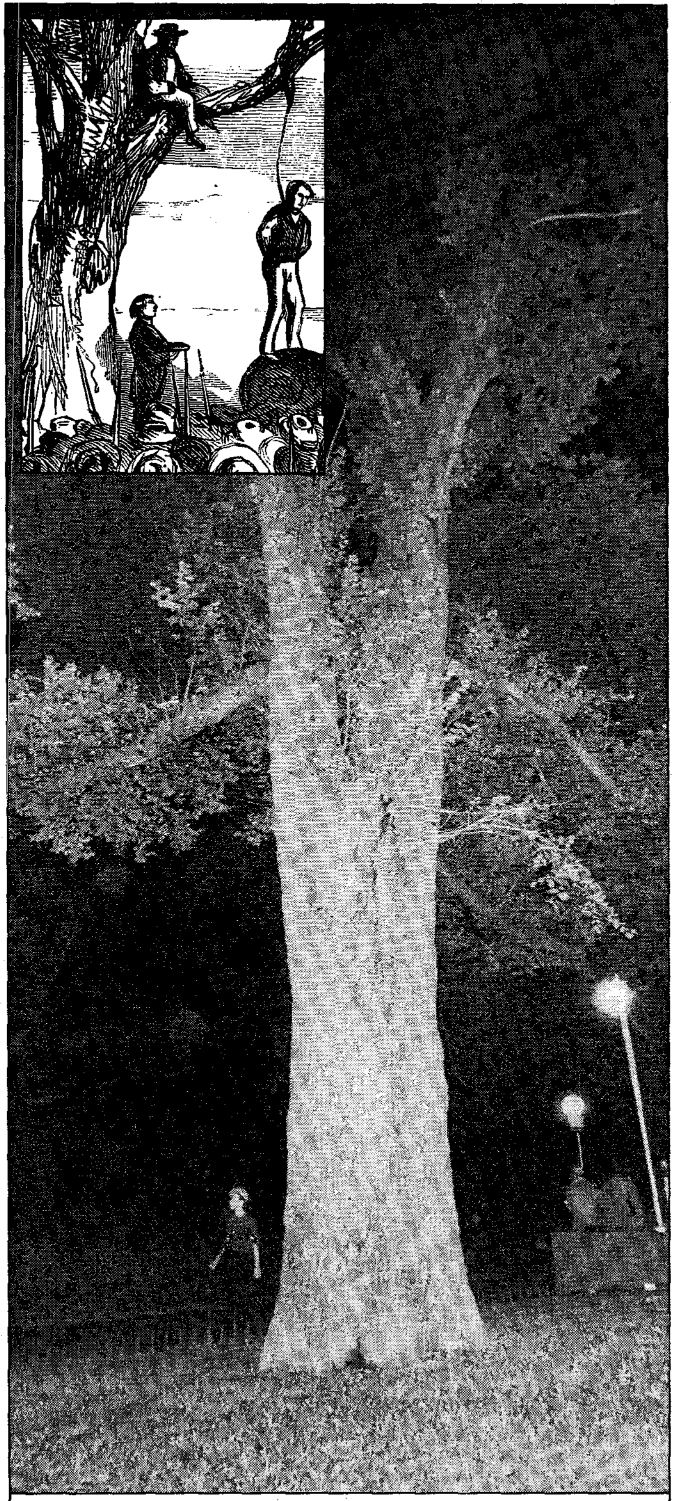
Less than 400 years ago New York was covered with a primeval forest of hickory trees, chestnuts, and majestic oaks. Now 70 percent of it has been paved over or built on, but the city still boasts about 100 acres of virgin forest—the tulip trees in Inwood Hill Park and the hemlock forest in the New York Botanical Garden in the Bronx. For those who prefer to concentrate on outstanding trees, here are ten of them.

1. Southern magnolia *(Magnolia grandiflora),* 679 Lafayette Avenue, Brooklyn. This tree, which flourishes a remarkable 500 miles north of its normal habitat, has been growing in Brooklyn since about 1885. It was saved from destruction, along with the surrounding nineteenth-century buildings, by Mrs. Hattie Carthan, who formed the Magnolia Earth Tree Center, a group now active in preserving many of the trees in the Bedford-Stuyvesant area.

2. Weeping beech *(Fagus sylvatica pendula),* 37th Avenue and Parsons Boulevard, Queens. Seventy feet tall and almost as wide, this tree forms an entire park. The finest specimen of its variety in America, it was brought from Belgium in 1847 by Samuel Bowne Parsons, a Flushing nurseryman.

3. Tulip tree *(Liriodendron tulipfera),* Alley Pond Park, Queens. At 180 feet, this tree is the tallest in New York.

4. Elm tree *(Ulmus procera),* Washington Square. The tree at the northwest corner of the park is more than 200 years old and may be the oldest in the city. It is also the only hanging tree left, from the days when Washington Square was the site of public executions.



Washington Square now and (top) in the eighteenth century.

5. Trident maple *(Acer buergerianum),* Brooklyn Botanic Garden. The smallest mature tree in New York is this bonsai, a proud twelve inches high.

6. Camperdown elm *(Ulmus glabra camperdowni),* Prospect Park. One of the city's most picturesque trees, this elm is a product of a Scotch elm and twigs from an aberrant elm found crawling along the ground in Dundee, Scotland. The tree is very soft and has required thousands of dollars to preserve. It has become the symbol of the Camperdown Fund, which has preserved hundreds of the best trees in Central and Prospect parks.

7. Tupelo tree *(Nyssa sylvatica),* the Ramble, Central Park. Perhaps the most beautifully set-off tree in the city, this tupelo tree is at its most impressive in mid-October, when its leaves turn a rich vermilion.

8. Apple tree *(Malus jerseyred),* Staten Island. The most profitable tree in New York is owned by the Staten Island Historical Society. It produces about ten bushels of apples a year, enough for 30 gallons of cider, or a thimbleful for everyone on Staten Island.

9. Southern magnolia *(Magnolia grandiflora),* 320 East 43rd Street. Another magnolia has the distinction of being the largest indoor tree in New York. It adorns the interior space of the Ford Foundation building.

10. Cactus *(Carnegiea gigantea),* New York Botanical Garden. The most exotic tree in New York may be this 150-year-old, two-ton cactus, transplanted from its native Arizona.

Photograph by Jeré Cockrell; illustration from The Bettmann Archive

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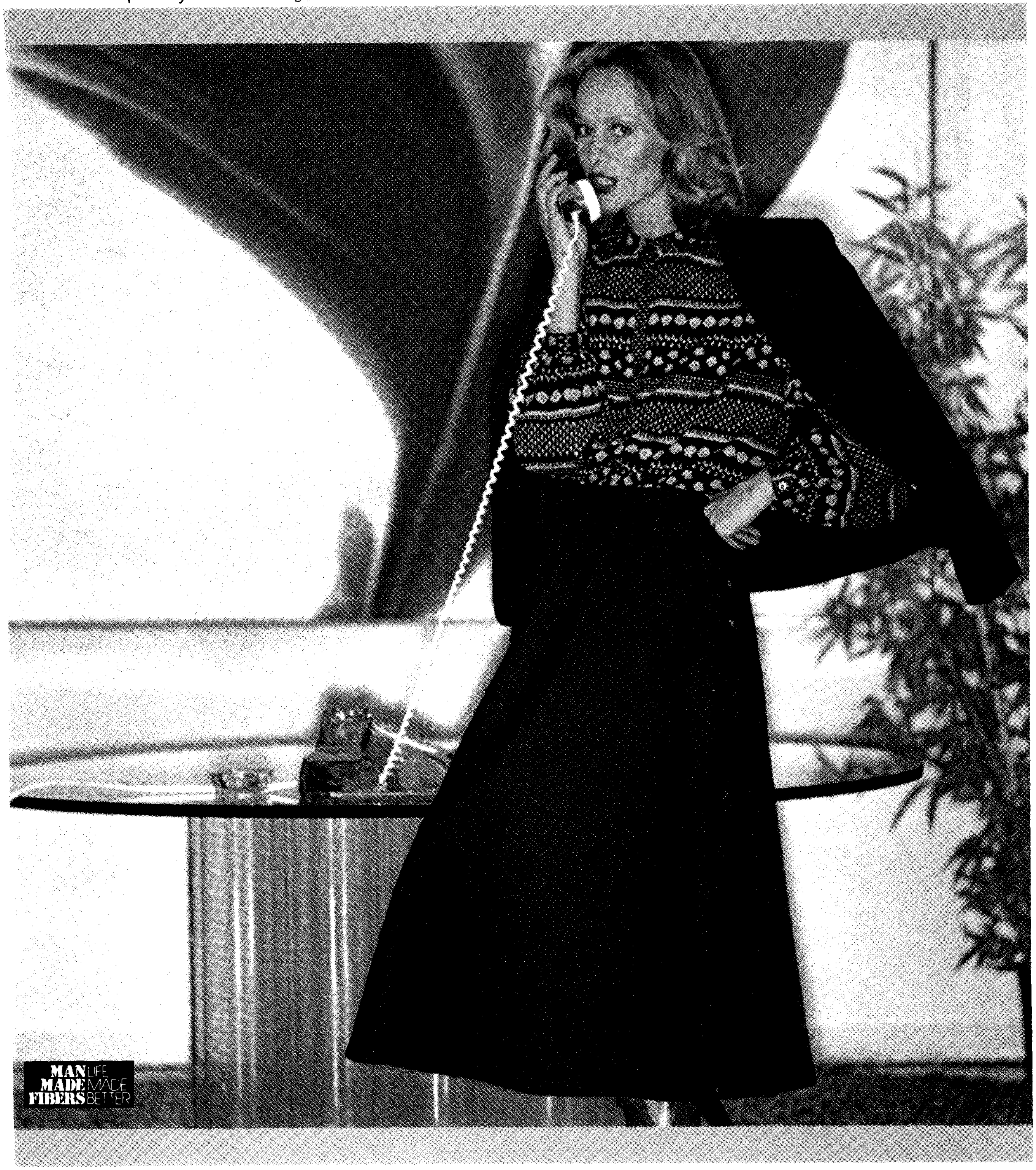

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